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पञ्चावरणस्तवः
The Pañcāvaraṇastava of Aghoraśivācārya:
A twelfth-century South Indian prescription for the visualisation of Sadāśiva and his retinue

An annotated critical edition by:
DOMINIC GOODALL
NIBEDITA ROUT
R. SATHYANARAYANAN
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ACKNOWLEDGEMENTS

This work is the first fruit of regular sessions of the Śaiva Reading Group, which were started in 2002 in the Pondicherry Centre of the EFEO by Dominic Goodall, Nibedita Rout, R. Sathyanarayanan and S. A. S. Sarma. We have been concentrating particularly on the successors of Aghoraśiva (R. Sathyanarayanan is editing Trilocanaśiva's *Prāyaścittasamuccaya*, S. A. S. Sarma is editing Trilocanaśiva's *Somaśambhupaddhatiṭīkā* and Nibedita Rout the *Vyomavyāpistava* of Rāmakaṇṭha with the commentary of Vedajñāna) and so this short work of Aghoraśiva seemed a natural choice for a joint edition.

Initial excitement over Nibedita Rout's discovery of a manuscript of the text in 2003 soon subsided when we realised how poorly transmitted the text was in IFP T. 567, a paper transcript in Devanāgarī and the sole manuscript then known to us (T). Happily we then discovered, thanks to the industry of Dr. S. A. S. Sarma, that nearly the entire text was quoted in pieces in a work of another disciple of Aghoraśiva's, the commentary (*ṭīkā*) by Vaktraśambhu[1] on Aghoraśiva's *Mṛgendrapaddhati* (IFP T. 1021) and that a large number of quotations, often unattributed, appear in the *Ātmārthapūjāpaddhati* attributed to Vedajñāna. With the help of these and with that of a smaller number of quotations in other works, reconstructing a readable text seemed after all possible, which we (Dominic Goodall, Nibedita Rout, R. Sathyanarayanan and S. A. S. Sarma, all of the EFEO) then set about doing. We then learnt that Dr. T. Ganesan (IFP) had discovered a palm-leaf manuscript of the *Pañcāvaraṇastava*, was attracted to editing the text but hesitating because of that manuscript's fragmentary state. Nibedita Rout went in search of the manuscript that Ganesan had discovered and came across a palm-leaf manuscript too. Meanwhile, we proposed to Dr. Ganesan to join our editorial team, and it was only when we all came together to tackle the collation in late summer 2004 that we realised that the manuscript found by Ganesan (P_1) was different from the palm-leaf MS found by Rout (P_2). After we had collated these sources together, Nibedita Rout discovered the fragmentary source P_3^1, which helped resolve a number of lingering difficulties.

Once all the above manuscripts had been collated, we passed a copy of our edition to Mr. S. Sambandhaśivācārya, who revealed that he had once thought of editing the *Pañcāvaraṇastava* himself, but from yet another two manuscripts of which we had not been aware, one belonging to the IFP (P_4) and the other a paper manuscript in Grantha script belonging to himself (S). He then joined us for the collation of these sources in April 2005. When we thought our edition was quite finished, in June 2005 Dr. GANESAN rediscovered at his home an old xerox of the Dharmapuram edition of 1945 (=E_D). It was only at this point that we realised that ours was not the *editio princeps.* At the beginning of July 2005, Mr. SAMBANDHAŚIVĀCĀRYA discovered yet another printed version of the text, the Bangalore edition of 1962 (=E_B). Finally, in November 2005, and in the week before we had intended to submit the book to the press, Mr. SAMBANDHAŚIVĀCĀRYA noticed that we had been overlooking P_3^2, the only catalogued manuscript, again belonging to the IFP. With all these materials, and with a handful of other quotations, the state of the edited text is very much better than we had at first thought possible, but there remain a few doubtful verses.

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[1] In Goodall 2000, this author's name was, perhaps wrongly, given as Naṭeśaguru: for the decision to use his initiatory name, Vaktraśambhu, see Goodall 2004:lix, fn. 97 (quoting Sanderson).

A number of visiting scholars participated in occasional sessions in which this text was discussed and we are grateful to them for their suggestions, which we have tried to acknowledge where appropriate.

We should also like to express our gratitude to a number of other persons who have helped us by offering us their suggestions in iconographical matters, in particular N. RAMASWAMY (Babu) of the EFEO, who pointed out to us a number of South Indian representations of Sadāśiva (including some in such unlikely locations as the Kamakshiyamman Café in Pondicherry) and other divinities, and helpfully discussed the iconography of a number of temples. In locating photographs, we had the help of N. MURUGESAN and K. RAMESH KUMAR, who navigate the ocean that is the invaluable photothèque of the IFP. We are also grateful to K. RAMESH KUMAR for organising our figures, for scanning many of them, and for helping to render them as legible as possible. We are indebted to V. VIMALANAṬHAN for his ever-ready help with finding manuscripts and transcripts in the IFP collection.

We thank Dr. Diwakar ACHARYA, who read through the text with us when we were only aware of one manuscript (T) and saved us from a number of erroneous interpretations. Whitney COX also encouraged and criticised in the early stages and then most kindly helped us obtain photographs that we required. Professor Harunaga ISAACSON encouraged us in the study of texts on meditation with his brilliant exposition of Ratnākaraśānti's *Bhramaharasādhana* in the Second International Intensive Sanskrit Summer Retreat held in Pondicherry in July 2003. He then read through our edition in June 2005, correcting countless slips in the apparatus and suggesting many im-

provements to the notes. A further important stimulus was the invitation of Dr. Ute HUESKEN, Dr. Jörg GENGNAGEL and Dr. Srilata RAMAN to Dominic GOODALL to speak at the conference they organised in Heidelberg in November 2003 as part of that university's large project "Ritualdynamik". Professor Alexis SANDERSON made us aware of most of the Bengal (or East Indian) images of Sadāśiva to which we refer, stimulated reflection on the development of the Saiddhāntika *paddhati*-tradition, and kindly entrusted some of his invaluable unpublished work to Dominic GOODALL. Professor Kei KATAOKA drew our attention to one more Sadāśiva on display in the Philadelphia Museum of Art. We should also like to thank the participants of the Third International Intensive Sanskrit Summer Retreat, organised by Dr. Monika NOWAKOWSKA in Poland's Tatra mountains, near Cracow, in July 2004. They read through the text with Dominic GOODALL, again before the collation of T against other manuscripts, and made a number of helpful observations.

Dominic GOODALL would like to thank friends and colleagues for sharing their electronic texts with him, through which many parallels came to light, in particular: Dr. Diwakar ACHARYA, Dr. Jörg GENGNAGEL, Professor Harunaga ISAACSON, Dr. Deviprasad MISHRA, Dr. Marion RASTELLI, Professor Alexis SANDERSON, Dr. Somdev VASUDEVA and Mei YANG. He also had the benefit of exciting exchanges in Paris and Pondicherry with specialists of Pallava iconography who are studying Kancheepuram at the EFEO: Emmanuel FRANCIS (Université Catholique de Louvain), Valérie GILLET (Paris III) and Dr. Charlotte SCHMID (EFEO). They were extremely generous with their ideas and with their photographs and provided inestimably helpful stimulus. Also invaluable were some eleventh-hour e-mail exchanges, notably on Caṇḍeśa, with Professor Leslie ORR.

Finally, we wish to acknowledge the help of the following libraries and other institutions, who allowed us access to the manuscripts we have used: the French Institute of Pondicherry; the Government Oriental Manuscripts Library, Madras; the Oriental Research Institute, Mysore; the National Archives, Kathmandu; the Nepal-German Manuscript Preservation Project; the University Library, Cambridge; the Wellcome Institute for the History of Medicine, London; the Oriental Research Institute and Manuscripts Library, Trivandrum; and the Hoshiarpur Vishveshvaranand Vedic Research Institute.

The Editors
14th December 2005

PREFACE

On tantric prayer

Non-Indian visitors, contemplating for the first time the profusion of figures covering the walls of an Indian temple, if they compare what they see with the figured decoration on European medieval churches, will assume at once that they are looking at representations of Indian myth in stone.[2] But some of the imagery is not parallelled in the Western traditions: many of the representations do not represent or allude in any way to mythical or historical narratives. Without attempting to explain or date the emergence of these figures with multiple heads and limbs, we may observe that much Indian sculpture, in particular this non-narrative sculpture, must be understood in the context of a widespread Indian tradition of prayer. Prayer involves a visualisation of the divinity upon a throne. The throne is often a lotus-blossom and the deity may be surrounded by a court of minor deities arranged in concentric circles and seated or standing on their own thrones or vehicles. Seeing God enthroned with one's mental eye is an integral part of tantric 'prayer': visualisation is built into the daily ritual programme, to be performed internally, placing the principal deity in the worshipper's own heart, and also projected into the substrate into which the deity is invited for external worship. This substrate may be various things—an icon, fire, a water-pot, a diagram traced on the ground with coloured powders—but, in the case of Śiva, it is typically the *liṅga*. (This object is often referred to as 'non-iconic', but it seems certain that it was in origin a representation of a phallus.[3]) And this conception of visualisation as prayer has also coloured other religious acts: elaborate visualisations of the three junctions of the day as goddesses have been incorporated into tantric versions of the ancient practice of venerating the sun at dawn, midday and dusk.

Of course visions and visualisations occur in other religious traditions too, including the Christian ones, and a visual tradition of prayer could easily develop rooted in, for instance, the visions of the Apocalypse or the theophany from the beginning of the book of Ezekiel, where God appears on a fabulous throne that moves at will on numinous wheels with eyes in their fellies. But visualisation appears not generally to have been encouraged as a means of daily prayer in Western Christianity. An exception is the contemplation of episodes in the life of Christ, in particular the Mysteries of the Rosary and the Stations of the Cross on the ascent to Calvary; but in such cases the narrative context is crucial, for the visualisation should give rise to empathy with the protagonists in the Christian story. In the Indian visual prayer we are speaking of, no such narrative frame provides a context, and therefore a "meaning", for what is visualised.

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[2] Some of the ideas in this preface were first expressed in GOODALL: forthcoming B.

[3] See, e.g., BRUNNER 1998b ('The sexual Aspect of the *liṅga* Cult according to the Saiddhāntika Scriptures').

Two general rules govern the tantric form of this visualisation and worship, both concerning the essential nature of the deity worshipped. The first is that the essence of the deity is held to be a mantra, but this statement will make no sense to us unless we know what mantra is. The primary sense of the term is a unit of text from the Vedic corpus. Now the Mīmāṃsakas, the exegetes of the Vedic corpus, claimed the Veda to be sempiternal and without author. A corollary of this position was that they held that there were no real references to persons and events in the Veda. All apparent references were merely apparent and that meant of course that what appeared to be the names of deities in mantras, that is to say in what appeared to be prayer formulae, were not in fact references to deities. Beyond the mantras themselves there were no deities. The deities were nothing more than mantras. In tantric theory, this influential notion was turned inside out: the nature of deities was mantra. Sadāśiva, for example, the central deity of the cult of the Śaiva Siddhānta, is a group of five units of Vedic text known collectively as the five *brahmamantras* and individually after words that occur in them, namely ĪŚĀNA, TATPURUṢA, AGHORA, SADYOJĀTA, VĀMADEVA. This we see reflected in his iconography.[4] Each of the five mantras corresponds to one of Sadāśiva's five faces: the one that faces us is the East-facing mild TATPURUṢA; the one on our left is the South-facing, terrible AGHORA; that on our right is the soft and feminine North-facing VĀMADEVA. The West-facing SADYOJĀTA is of course not visible in most sculptural representations, because he faces away from us. The fifth face, ĪŚĀNA, is held to be upward facing and is, according to a number of tantric sources, not to be represented.

So 'inviting' the God into a *liṅga* takes the form of installing, in some sense, the deity's mantra into that object and visualising that mantra as having a certain form (five faces, ten arms, etc). Worshipping him takes the form of offering substances for Him to enjoy: bathing, feeding, wafting incense, waving lamps, playing music. In the daily worship of a Saiddhāntika initiate, as we have mentioned, the whole process of inviting, visualising and worshipping the mantra-God is performed with the imagination inside the worshipper's heart and then repeated 'externally', that is to say projecting the same mantra and its visualisation into an external object and worshipping that.

---

[4] There are instances, however, where there is no connection between mantra and iconography. In the *Netratantra*, for instance, the central mantra is held to be the essence of all other mantras, and thus the text offers a gallery of possible visualisations, including forms of Viṣṇu (13:2ff), the sun (13:17ff) and even of the Buddha (13:34ff).

The second general rule of tantric prayer is that the worshipper must identify himself with the divinity worshipped. According to a much cited tag, *nāśivaḥ śivam arcayet*: "One who is not Śiva may not worship Śiva".[5] This rule appears to be invariable in tantric worship, regardless of what doctrinal position is adopted concerning the relationship of the deity and the soul. This may be one of non-dualism, or as in the case of the Śaiva Siddhānta, an unreconcilable dualism: individual souls are for ever distinct from each other and from God, and although, like Śiva, they possess omniscience and omnipotence, they are prevented from realising their powers by an innate, enveloping impurity (*mala*). Thus for the Saiddhāntika, the 'identification' that is necessary for worship consists partly in an awareness that he is essentially identical to Śiva (though distinct from him). But it consists in more than this. The worshipper sees himself as God, but he also enacts his identification ritually by mentally burning away his physical body and replacing it with one made up with mantras that are held to be the 'body-parts' of Śiva.

The text edited in this volume prescribes the visualisations of the daily prayer of an initiate into the Śaiva religious school known as the Śaiva Siddhānta[6] as formulated by a well-known twelfth-century South Indian theologian whose initiatory name was Aghoraśiva.[7]

Dominic Goodall, EFEO.
14th December 2005

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[5] A relatively early scriptural formulation is that of *Sarvajñānottara* 5:2:

> *alaṅkṛtya svakaṃ dehaṃ śivamantrair yathākramam*
> *śivībhūtaḥ supūtātmā śivasyārcanam ārabhet.*

'Having adorned his body in due order with the mantras that are Śiva, and having [thereby] become Śiva, the pure soul should begin the worship of Śiva.' Cf. the non-tantric *Śivadharma* 1:25 (IFP T. 32, p. 3):

> *nārudraḥ saṃsmared rudraṃ nārudro rudram arcayet*
> *nārudraḥ kīrtayed rudraṃ nārudro rudram āpnuyāt.*

[6] See the preface 'Explanatory remarks about the Śaiva Siddhānta and its treatment in modern secondary literature', GOODALL 2004:xiii–xxxiv.

[7] For further remarks on this famous Aghoraśiva's date and œuvre, see GOODALL 1998:xiii–xvii, fn. 24.

INTRODUCTION

Doctrinal and Liturgical Stotras

A handful of stotras that are by pre-twelfth-century Saiddhāntika theologians that may therefore have been relatively doctrine-packed hymns are cited that do not survive.[8] This *Pañcāvaraṇastava*, the work of the celebrated twelfth-century Saiddhāntika theologian Aghoraśiva (fl. 1157 AD) belongs to a sub-genre of the doctrinal hymn: the liturgical *stotra*. (Since it contains no references to others of Aghoraśiva's works, and since we know of no reference to it in his other works, we have no way of dating the *Pañcāvaraṇastava* relatively within Aghoraśiva's œuvre.) One other Saiddhāntika example of the genre is known to us,[9] and that is the even more densely compressed *Śivapūjāstava* (47 verses), which has been copied immediately before our text in two of our manuscripts (P$_2$T), and which is a work of Aghoraśiva's exact contemporary, Jñānaśambhu, a South Indian Saiddhāntika who lived in Benares, was the author of the monumental unpublished *paddhati* called the *Jñānaratnāvalī*[10] and was, along with Aghoraśiva, a teacher of Trilocanaśiva, the Saiddhāntika best known in South India today as the author of the *Siddhāntasārāvalī*.[11] For evidence of these assertions, and for a fuller discussion of the date and œuvre of this group of twelfth-century theologians, the reader is referred to GOODALL 2000. That publication expressed doubt about the survival of Aghoraśiva's *Pañcāvaraṇastava*. It was Dr. Nibedita ROUT, who, while investigating the quotations of Madhyārjunaśiva's *Siddhāntadīpikā*, recalled having seen such a *stotra* while helping to catalogue the manuscript collection of the IFP. As we have explained in our Acknowledgements above, her discovery of T was followed by the gradual discovery of our other sources. The one manuscript that was mentioned in GOODALL 2000 (p. 210, fn. 16) as being a possible witness—the *Pañcāvaraṇastuti* recorded in the *New Catalogus Catalogorum* as belonging to the Tanjore library "TD 22062–4 XX Sup. No. 872 (p.)"—turns out to be a manuscript of an unrelated work.

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[8] Aside from the *Vyomavyāpistava*, a work of uncertain authorship that is attributed to the tenth-century Kashmirian exegete Bhaṭṭa Rāmakaṇṭha II, his father Nārāyaṇakaṇṭha quotes a verse from his own *Stotrāvali* ad *Mṛgendrakriyāpāda* 8:243, and, in the same place, quotes a verse of a *stotra* by Karṇikākāra.

[9] Non-Saiddhāntika works of this kind are, of course, relatively common: see for example the *Śivakavacastotra* ascribed to the *brahmottarakhaṇḍa* of the *Skandapurāṇa* (No. 71 on pp. 143–8 of the *Bṛhatstotraratnākara*). Also common is the inclusion of liturgical passages in non-liturgical *stotras*, e.g., verse 3 of the *Śivabhujaṅgaprayātastotra* ascribed to Śaṅkara (No. 80 on pp. 161–2 of the *Bṛhatstotraratnākara*):

> *svaśaktyādiśaktyantasiṃhāsanasthaṃ manohārisarvāṅgaratnādibhūṣam*
> *jaṭāhīndugaṅgāsthiśaśyarkamauliṃ paraṃ śaktimitraṃ numaḥ pañcavaktram*

[10] The principal MSS are Madras, GOML MS R 14898, which was the exemplar of IFP T. 231, and Mysore, MS P 3801/7, catalogued under serial No. 40723 in Malledevaru 1987:160–1 and p. 6 bis of Appendix I. For a brief characterisation of the work, see Goodall 2004:cx–cxi. In April 2005, Dr. Diwakar Acharya discovered another source which, thought it covers only a small part of the text, is of some importance both for what it tells us about the work's transmission and for its confirmation of an early date of composition: a Nepalese palm-leaf manuscript written in hooked Newari script typical of the twelfth and thirteenth centuries (NAK 1-1152, NGMPP Reel No. A 49/7).

[11] The *jñānapāda* of this work appears to be regularly taught in Āgamapāṭhaśālās in Tamil Nadu.

The amount the text is cited suggests considerable popularity long beyond the time of its composition. We may note that Appayadīkṣita refers to it as furnishing *stotras* that may be recited in *nityapūjā* in his *Śivārcanacandrikā* (p. 99, cited by BRUNNER 1963:225).

It is worth mentioning in passing that there is another roughly contemporary Saiddhāntika text, by a pupil of Aghoraśiva, that, although it is not a *stotra*, is extremely close in spirit and content to the *Pañcāvaraṇastava*, namely Trilocanaśiva's *Dhyānaratnāvalī*. Many works of this name are transmitted in the manuscript collection of the IFP, but the only manuscript traced there that transmits Trilocanaśiva's work is IFP 42976 (=P$_1$). Here too we find a programmatic arrangement of all the visualisations (*dhyāna*) required in the course of an initiate's day, but expressed not with first-person statements of veneration or second-person imperatives, as in our hymn, but rather in the third-person optatives of a *paddhati*. Some of the verses appear to be quoted, without attribution, from earlier sources, such as the *Somaśambhupaddhati* and *Kriyākramadyotikā*, but there are no quotations from the *Pañcāvaraṇastava*. The programme of visualisations is more complete than that of our text, for it includes, for instance, personifications of the triplet of *ātmatattva*, *vidyātattva* and *śivatattva* (verses 3–7), of the five *kalā*s beginning with *nivṛti* (verses 8ff) and of the *sandhyā*s (verses 26ff).

Metre

Just over half of the work's 102 verses, a total of 57, are in *anuṣṭubh*: 1, 3, 5, 12–13, 16–18, 21, 22, 25–7, 29, 30, 33, 53–8, 60–4, 67, 69–71, 73–97, 100. There appear to be only two *vipulā*s: a *ma-vipulā* in 17a and a *na-vipulā* in 33c. The other metres, in order of frequency, are

vasantatilakā 8, 15, 32, 34, 36–37, 39, 40, 42, 45–8, 50, 51, 59, 99, 101. In these eighteen verses, less than half of the *pāda*s have the caesura after the eighth syllable.

upajāti 2, 10–11, 23, 24, 44, 66, 68.

śālinī 4, 14, 19–20, 31, 41.

mandākrāntā 28, 52, 98.

indravajrā 9, 43.

praharṣiṇī 6, 7. In both these verses, the caesura after the third syllable is observed in the even *pāda*s and not in the odd ones.

mālinī 35, 102.

śārdūlavikrīḍita 38, 65.

sragdharā 49, 72.

Perhaps the only metrical feature of the work that can be considered unusual is the frequency of *śālinī*.

The structure of the text

We have mentioned that the *Pañcāvaraṇastava* is a 'liturgical hymn'. In fact, unlike its Saiddhāntika brother in this genre (the *Śivapūjāstava*), it does not treat the execution of external ritual at all; what it does is to present all that is done with the mind in the course of the daily obligatory worship of Sadāśiva and his retinue (*yāga*) by an initiate to the Śaiva Siddhānta. It takes the form of instructions for mental worship (*dhyāna* or, in modern parlance, *dhyānaśloka*) formulated as expressions of praise. At high-points it is ornamented with doctrinal statements that are similarly formulated (e.g. 34ff.). What we have then are the visualisations of all the divinities of the worship given in the order required in obligatory daily worship (*nityapūjā*), beginning with the worship of Śiva as the sun, the veneration of the deities on the doorway and of Brahmā as protector of the site (*vāstupa*), the visualisation of the throne of worship, and finally of Sadāśiva enthroned and encircled by the five circuits (*āvaraṇa*) of his *yāga*:—

1–2 Śiva as the Sun.

3–5b The other eight planets.

5cd Tejaścaṇḍa.

6–8 Gaṇeśa, Sarasvatī and (in the middle) Gajalakṣmī above the door.

9–10 Nandin and Gaṅgā on the right door-post.

11–12 Mahākāla and Yamunā on the left door-post.

13 ASTRA in the threshold.

14–16 Brahmā as Vastupāla in the SW; Gaṇeśa in the NW; Mahālakṣmī in the N; 7 Gurus (Sadāśiva, Ananta, Śrīkaṇṭha, Ambikā, Guha, Viṣṇu, Brahmā) in the NE.

17 Ādhāraśakti in the Kūrmaśilā.

18 Ananta in the Brahmaśilā.

19–20 Dharma, Jñāna, Vairāgya and Aiśvarya in the intermediate directions as lion-feet of the throne, and their opposites as cross-struts.

21 The two cushions (*chadana*) of *māyā* and *vidyā*, placed respectively in the SW and NE.

22 An 8-petalled lotus in *śuddhavidyātattva*.

23–24 The nine Śaktis beginning with Vāmā, placed on the eight stamens, with the last, Manonmanī, on the pericarp.

25 The three *maṇḍalas* of sun, moon and fire, presided over by Brahmā, Viṣṇu and Rudra.

26 The *śaktimaṇḍala*, presided over by Īśvara, placed in the pericarp.

27 Thus is the *yogapīṭha*, which reaches from earth to Kuṭilā (=*śuddhavidyātattva*?).

28–42 Sadāśiva enthroned.

43–46 Śakti.

47–54 The Brahmamantras: ĪŚĀNA, TATPURUṢA, AGHORA, VĀMADEVA, SADYOJĀTA.

55–59 The *aṅgamantras*: NETRA, HṚDAYA, ŚIRAḤ, ŚIKHĀ, KAVACA, ŚIVĀSTRA.

60–66 Second circuit—Vidyésvaras: Ananta, Sūkṣma, Śivottama, Ekanetra, Ekarudra, Trimūrti, Śrīkaṇṭha, Śikhaṇḍin.

67–74 Third circuit—Gaṇeśvaras (or Gaṇas): Nandin, Mahākāla, Bhṛṅgin, Gaṇeśa, Vṛṣa, Skanda, Umā, Caṇḍeśvara.

75–85 Fourth circuit—Lokapālas: Indra, Agni, Yama, Nirṛti, Varuṇa, Vāyu, Kubera, Īśāna, Brahmā, Viṣṇu.

86–95 Fifth circuit—weapons of the Lokapālas: Vajra (thunderbolt), Śakti (spear), Daṇḍa (staff), Khaḍga (sword), Pāśa (noose), Dhvaja (flagstaff), Gadā (mace), Triśūla (trident), Padma (lotus), Cakra (wheel).

96–97 Śivāgni born from Vāgīśī, and Sadeśāna (i.e. Sadāśiva) inside the fire.

98 Rudras, Mātṛs, Rāśis Gaṇas, Guhyakas, Grahas, Astras, Daityas, Niśicaras, Nāgas and Nakṣatras—all of whom are Bali-eaters—and the Kṣetrapāla (viz. Bhairava).

99 Guru.

100 Śambhu.

101 Caṇḍeśvara.

102 *phalaśruti*.

This structured programme sets the *Pañcāvaraṇastava* apart from much of the vast and rather arid *dhyānaśloka*-literature popular today. The above is not in fact all the visualisation required in the course of a Saiddhāntika initiate's day—the visualisations of the anthropomorphic *sandhyā*s, for example, are not included—nor are all the visualisations quite as explicit as a neophyte might require. But Aghoraśiva has here gathered together in one small text a body of detail to make up a relatively complete programme of Saiddhāntika meditation that can probably not be found together in any earlier work. Some *paddhati*s of course will contain a similarly complete programme of meditation, and an extremely similar programme could be extracted from Aghoraśiva's *Kriyākramadyotikā*. Even that work, however, differs from this in a number of details (see notes on verses 7, 8 and 17), though not as much as the *Kriyākramadyotikā* differs from the *Somaśambhupaddhati*.

Remarks on the throne

As we have seen above, Saiddhāntika worship is performed first internally, enthroning Sadāśiva in the worshipper's heart, before the same enthronement is repeated externally, but still mentally, in the substrate of worship, typically the *liṅga*. This explains why the accounts, when they explain what is to be imagined and 'installed', sometimes give parts of the body as reference points and sometimes sections of the *liṅga* or the stones that are beneath it (*kūrmaśilā*, *brahmaśilā*). It also explains why we find the construction of such an elaborate visualised throne, which is necessarily invisible to any onlooker, not only in ancient works which appear to treat only the practice of individual initiates, but also in post-twelfth-century works that are devoted to public worship in temples, such as the *Pūrva-Kāmika*, which many temples in South India today claim to follow, and in the self-consciously non-āgamic manual of the great temple of Chidambaram, the *Cidambareśvaranityapūjāsūtra*, attributed to Patañjali.[12]

Now Aghoraśiva's visualisation of just the throne in the *Pañcāvaraṇastava* can be summarised with a little more detail as follows.

> At the very base, in the *kūrmaśilā* below the *liṅga*, the initiate should worship the Ādhāraśakti, the power which supports the universe. She is as white as the ocean of milk and has the coiled form of a sprout emerging from a seed. Above is Ananta, the Lord of mantras. He is white and situated in the *brahmaśilā* on the lotus that is *māyā*. Then, forming the legs of a throne in the intermediate directions of NE, SE, SW and NW, are to be visualised four lions, who are red, white, yellow and black, and who are the embodiments of Dharma, Jñāna, Vairāgya, and Aiśvarya, which are powers of Ananta, and represent the four *yugas*. Forming supportive struts between these legs are four bicoloured anthropomorphic embodiments of *adharma*, *ajñāna*, *avairāgya* and *anaiśvarya*. Above is the red cushion of *māyā*, and above that the white cushion of *śuddhavidyā*. Sitting on these is a lotus with a pericarp of the lustre of molten gold that contains the fifty phonemes as seeds. It is the lotus of *śuddhavidyā*. On its stamens are to be placed eight red four-armed Śaktis: Vāmā, Jyeṣṭhā, Raudrī, etc. On the pericarp is the

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[12] See *khaṇḍa* 15, pp. 63 in the edition of 1977 (pp.126–8 in the edition of 1982, which is not divided into *khaṇḍas*). The work is printed in both cases as part of the *Cidambarakṣetrasarvasva*.

> ninth, the Śakti Manonmanī. Her appearance is similar, except that she is white. On the tips of the petals is to be placed a sun disc, presided over by Brahmā; on the tips of the stamens, a moon disc, presided over by Viṣṇu; on the pericarp, a fire disc, presided over by Rudra. Inside the pericarp is to be visualised a śakti-disc, presided over by Īśvara. Above reigns Sadāśiva.

As suggested elsewhere (GOODALL: forthcoming A), it seems likely that we have here a blend of two enthronement models: that of the organic lotus that sprouts up through the body and blossoms,[13] and that of a square lion-throne with an open eight-petalled lotus blossom upon it, corresponding respectively to the square and octagonal parts of the *liṅga* that are its base and middle-section.[14] The marriage of these two models achieved by Aghoraśiva differs from those of the tantras and *paddhati*s that precede and that postdate him. The *Kiraṇa*, for example, a middle-period Siddhāntatantra among the early (i.e. pre-twelfth-century) Saiddhāntika scriptures, and one which we know to have been in existence at the latest in the ninth century, gives an extremely problematic blended throne. A *pīṭha* is to be built that will be made of the whole cosmos (*adhvan*) (14:19ab). Its feet are the 4 *yuga*s, its bulb is *pṛthivītattva*, its single stalk reaches up into *kālatattva*, its thorns are the 50 *pratyaya*s of the Sāṅkhyas(?) (*pañcāśadbhāvakaṇṭakam*), its big knot (viz. the joint between stalk and flower) is in *māyātattva* and the lotus blossom is in *śuddhavidyātattva* (14:19c–20). Vidyeśvaras are on its petals and Śaktis on its filaments. Śiva and Śakti are in some way homologised with pericarp and seeds (14:21). Thereafter we learn that the whole is to be made of phonemes and that the four neuter vowels make Dharma and the others; that on top of *bindu* is placed Ananta and on top of him the lotus.[15] What is not clear is how this is to be married with the throne described up to that point. Are 'Dharma and the others' homologised with the four yugas below the lotus bulb? The redactor of the *Pūrva-Kāmika* has adopted the *Kiraṇa*'s lotus throne as an alternative and carefully reproduced exactly the same ambiguity.[16] The manner in which the *Somaśambhupaddhati* integrates the lion throne with the sprouting lotus is to have Ananta himself to be that lotus. When he first appears above Ādhāraśakti he is to be visualised as having the form of a lotus bud (SP1, III:48, KSTS 162, quoted with emendations in the note ad verse 18), but this then sprouts up and opens to form the lotus above the level of the lions' heads.[17] The lion legs, then, are here grouped around the lotus stalk, and they support the lotus blossom once it grows up and opens above them. Ananta himself is the lotus, or, as the *Pūrva-Kāmika* expresses it (4:294ab), *kṣīrābdhitaḥ samutpannasaroruhasamākṛtim*, 'he has the form of a lotus rising from the ocean of milk'.

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[13] E.g. *Śivadharmottara*, chapter 10; *Liṅgapurāṇa* 2.21:5; and *Niśvāsakārikā* quoted in *Jñānaratnāvalī*, GOML MS R. 14898, pp. 51–52.

[14] E.g. *Niśvāsa Guhyasūtra* 1:103c–108b (quoted below in the note on verse 20); *Svāyambhuvasūtrasaṅgraha* 18:17–20b; *Sarvajñānottara* 4:50–53 (quoted below in the note on verse 46).

[15] *Kiraṇa* 14:22–3:

> *pīṭham evaṃvidhaṃ kalpya mātṛkābījasambhavam*
> *napuṃsakāṃś catuṣkoṇe dharmādīn parikalpayet 22*
> *bindupṛṣṭham anantasya tatpṛṣṭhaṃ kamalaṃ bhavet*
> *karṇikānantacakreṇa śeṣāḥ syur navaśaktayaḥ 23*

But this mode of integrating lion-feet and a lotus stalk is not the solution that has passed into all the Saiddhāntika scriptures that are transmitted in South India and of which no trace is to be found until well after the twelfth century. And most add at least one further complexity to the throne: they divide it up into five sections (*pañcāsana*) that seem, in some contexts, to be usable independently. These are, counting from the bottom in the order given in the *Ajita* (*kriyāpāda* 20:143ff), *anantāsana*, *siṃhāsana*, *yogāsana*, *vimalāsana* and *padmāsana*.[18] Ananta himself is the *anantāsana*; the *siṃhāsana* is above him and consists of the lion-feet of Dharma etc., their supporting struts and of the upper and lower blankets (*chadana*), and the three *guṇas*. The *yogāsana* above that consists of the four tattvas of *avyakta*, *niyati*, *kāla* and *kalā* in the principal directions. The *vimalāsana* then has, one above another, the 3 tattvas of *ātman*, *vidyā* and *śiva*. Above that is the *padmāsana*, with the 9 Śaktis beginning with Vāmā and ending with Manonmanī and the three *maṇḍala*s of the sun, moon and fire with their presiding deities. Above that is the *śivāsana*.

We do not deal here with these five thrones and their problems, but it is necessary at least to mention them because they are a feature that almost all the secondary literature anachronistically reads back into earlier descriptions of thrones.[19] We believe that no work that can be demonstrated to have been composed in the twelfth century or before has them. And once introduced they generate considerable complexity because there is such confusion about their order and what they contain, confusion which has to be rendered logical so that the resulting throne has fitting names to its sections, with no lowly entities placed too high up in the cosmos and no lofty ones relegated too low. Much of the confusion seems to concern the position and content of the *yogāsana*. It is clear that *anantāsana*, *siṃhāsana* and *padmāsana* could have arisen naturally enough as labels. *Yogāsana* may emerge from the term *yogapīṭha*, which is not infrequent in early texts, perhaps in part because of its occurring in the expression *yogapīṭhasaṃsthitāya*, an element in the 81-pada VYOMAVYĀPIN mantra. *Yogapīṭha* seems sometimes to be used generically as a label for the whole structure of the throne (e.g. in *Svacchanda* 2:269, *Pañcāvaraṇastava* 27); but in some contexts it appears really to be a level inside it: thus in *Prayogamañjarī* 16:41–2 it seems clear that it is between Ananta and the lotus and that its legs are the buddhidharmas,[20] and in the *Sarvajñānottara* 5:16–17 and 4:50ff (quoted ad 46 below) *yogapīṭha* appears to be a section intervening between the legs (Dharma, etc.) and the lotus.

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[16] The whole of the *Kiraṇa*'s account appears to have been paraphrased (though one set of 9 Śaktis has been omitted) as an alternative procedure in *Pūrva-Kāmika* 4:316ff.

[17] SP1, III:51, KSTS 165:

> *utphullāṣṭadalaṃ śvetaṃ tad evānantapaṅkajam*
> *sampūjya siṃhavaktrordhvaṃ padmamudrāṃ pradarśayet.*

[18] Other texts that include them are: *Rauravakriyāpāda* 10:20cd; *Suprabhedakriyāpāda* 8:100–2 (where it is not clear what the *yogāsana* is, although it appears as though there had been an intention of defining it); *Vīratantra* 4:42–3, but the long treatment of śivārcana is given in *Vīratantra* 38, and there there is considerable detail, making plain that the order is rather *anantāsana*, *yogāsana*, *siṃhāsana*, *padmāsana* and then *vimalāsana*.

Some comparisons with the thrones of other texts feature in our annotation, but for a fuller treatment, particularly of the early development of the throne of worship, see GOODALL: forthcoming A.

On the five circuits

It has become commonplace that Sadāśiva should be worshipped at the centre of a court of deities arranged in five concentric *āvaraṇas*, the innermost of which containing personified mantras that are in fact not different from himself—a point obliquely made in verse 42, when all the souls that venerate Śiva are headed by the Vidyeśvaras, who form the second *āvaraṇa*.[21] But the number of circuits is far from fixed. In the *Pratiṣṭhālakṣaṇasārasamuccaya*,[22] for example, we find a Sadāśiva mentioned of whom the only circuit mentioned is that of the Vidyeśvaras (6:8–12) and one of whom the circuits of the Vidyeśvaras, the Gaṇeśvaras and the Lokapālas only are mentioned (6:41–2). We find all five, of course, as the almost invariable standard in the Siddhāntatantras transmitted only in the South and not recognisably quoted in commentarial or *paddhati-* literature of the twelfth century or earlier (e.g. *Pūrva-Kāmika* 4:465–90, *Ajita* 20:218ff).[23] It is, however, acknowledged that this is not the invariable norm.[24] Thus in the '*kriyāpāda*' of the *Raurava*, for instance, we actually find six circuits, though reckoned as five (10:62c–64) by dint of not counting the innermost one: the extra circuit there is the third, in which are ranged the eight *mūrti*s (Bhava, Śarva, Īśāna,

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[19] Note that BHATT too (in apparatus to *Ajita*) speaks of the *Kiraṇa* having these thrones, but he does not note that it does not have these labels.

[20] *Prayogamañjarī* 16:41–2:

> *ādhāraśaktiṃ cānantaṃ sthaṇḍile vinyaset punaḥ*
> *tatropariṣṭān matimān yogapīṭhaṃ prakalpayet 41*
> *dharmaṃ jñānaṃ ca vairāgyam aiśvaryaṃ ca yathākramam*
> *āgneyādiṣu koṇeṣu pādān pīṭhasya vinyaset 42.*

We know little more about this Saiddhāntika manual than that it is by a certain Ravi, that it is transmitted in Kerala, and that it predates the *Īśānaśivagurudevapaddhati*, which quotes from it.

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[21] Viśvanātha, the author of the *Siddhāntaśekhara*, for example, states that one may worship Śiva with five circuits in all contexts, including that of *nityapūjā*. He then adds that there is another view, according to which one circuit is for *nityapūjā*, five are for *naimittika* rites, and six, seven, eight or nine are for *kāmya* ones (*Siddhāntaśekhara*, *nityakāṇḍa* 2:373ff).

[22] This is an eclectic but, at least in parts, Saiddhāntika manual of ritual of uncertain date that has been transmitted in Nepal. It cannot be later than the twelfth century, for the earliest surviving manuscript that transmits it is dated to 1168AD (see BÜHNEMANN 2003:10).

[23] For further discussion of the relative dating of the Saiddhāntika scriptural canon, see the introduction to GOODALL 1998, the assumptions of which, to our knowledge, have not yet been convincingly rejected, and SANDERSON 2001:2–11. Further refinements concerning individual tantras are to be found in GOODALL 2001 and 2004.

[24] For such acknowledgements in the later literature, see, e.g., *Pūrva-Kāmika* 4:188:

> *tribhir āvaraṇair vāpi ekenāvaraṇena vā*
> *saptaviṃśatyāvaraṇair yathāśakti samarcayet*

and 4:491–3:

> *ekāvaraṇapūjā syād aṅgair brahmabhir eva ca*
> *athavā kevalair aṅgaiḥ kevalair brahmabhis tu vā*
> *brahmāṅgair lokapair astrair bhaved āvaraṇatrayam*
> *hetibhiḥ sahitān lokapālān abhyarcayet tu vā*
> *atha brahmāṅgavidyeśamūrtyaikādaśarudrakān*
> *yajed gadādibhiś caivam antarāvaraṇakramāt.*

According to *Raurava* '*kriyāpāda*' 10:65c–66b, for the worship of such images as Someśvara—in other words, according to DAGENS' and BARAZER-BILLORET's interpretation (2000, vol. 1, p. 38, fn. 48), whenever the object of worship is an image rather than an aniconic *liṅga*—there should be only one circuit:

> *someśvarādidevānām ekāvaraṇam eva tu*
> *āsanaṃ prāg ivaiva syād anyat sarvaṃ samaṃ bhavet.*

Paśupati, Ugra, Rudra, Bhīma, Mahādeva).[25] This is a curious choice; the ontological status, according to this brand of the Śaiva Siddhānta, of the members of this ancient list is uncertain to us: are they independent Rudras or are they simply names of Śiva? As DAGENS and BARAZER-BILLORET observe (2000, vol. 1, p. 37, fn. 45), a later supplementary chapter of the text gives the more usual five circuits (59:194–211).

Another perhaps more significant late development is the 'feminisation' of the *yāga* by the inclusion of consort-Śaktis for the deities of the circuits in the *Cintya* and the *Makuṭa* (see BHATT's introduction to *Sārdhatriśatikālottara*, pp. 18–19): cf. our remarks on Manonmanī becoming the consort of Sadāśiva (note ad 43). For a comparison of the accounts of the *āvaraṇa*s in the South Indian 'temple-Āgamas', see the discussion of BHATT in his *upodghāta* to the *Sārdhatriśatikālottara*, pp. lxvi–lxix and the tabulation of the information on pp. xv–xix.

In the Siddhāntatantras that are demonstrably earlier, the picture is different. All the five circuits prescribed in our text by Aghoraśiva are given in the *Kiraṇa* (20:30–39)[26] and it seems possible that its confusing throne, the description of which is much quoted,[27] and its system of *āvaraṇa*s may have played a rôle in the evolution of the *nityapūjā* that has led to our twelfth-century standard, which has supplanted the simpler *yāga* that earlier *paddhatikāra*s had adopted from the *Dviśatikālottara* (see below).

But neither this composition nor this number of circuits is the norm. In its chapter on regular daily worship the *Mataṅga* details only the inner circuit, comprising the *brahmamantra*s and the *śivāṅgamantra*s (*kriyāpāda* 3:83c–91), and Rāmakaṇṭha in his commentary thereon remarks that in the regular daily worship further circuits are not to be included, for the scripture omits them (*nityakarmaṇy āvaraṇāntarāṇyāso 'śrutatvāt*). The *Mṛgendra*'s account (*kriyāpāda* 3:18–25) plainly omits the last of our circuits, that of the weapons of the Lokapālas. *Niśvāsa Uttarasūtra* 2:10–11 (ff. 24v–25r) gives only three outer circuits (Vidyeśvaras, Lokapālas and their weapons), and this structure is repeated in the worship of Vidyādevī in *Niśvāsa Guhyasūtra* 8:54–5 (f. 70v). The only outer *āvaraṇa* in the Anantavijayamaṇḍala of the *Svāyambhuvasūtrasaṅgraha* seems to be that of the Vidyeśvaras (14:22–24), and its inner circuit includes not only the *śivāṅgamantras* but also the *vidyāṅgas*. Several anomalous *yāgas* are taught in the *Dīkṣottara* (chapter 6, IFP T. 17, pp. 857–84), none of which has more than four circuits. The *Sarvajñānottara* (5:30–36, IFP T. 334, pp. 37–8, N_1, f. 7r–7v) has five circuits, the first being that of the heart-, head-, crest- and cuirass-mantras in the intermediate directions, the second consisting of ASTRA in the cardinal directions and GĀYATRĪ in the intermediate ones, and the remaining being those of the Vidyeśvaras, the Gaṇeśvaras and the Lokapālas.

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[25] This circuit, as well as others not generally found in Saiddhāntika sources, appears also in the chapter of the *Liṅgapurāṇa* known as the *Vyapohanastava* (I.82:38c–39b), which is discussed in an article of NAGASWAMY's entitled 'Iconography of a Śiva Temple (*Vyapohana Stava*)' (2003:71–76).

[26] This is somewhat obscured in the corrupt text of the edition, from which 35b–37c have dropped out in transmission.

[27] Apart from its resurfacing in the *Pūrva-Kāmika*, as we have mentioned above, it is quoted by Nārāyaṇakaṇṭha ad *Mṛgendrakriyāpāda* 3:12 (and 3:37).

Among the anomalous *yāgas* of the early Siddhāntas it is that of the *Dviśatikālottara* which became the most significant. The *Dviśatikālottara* teaches a single inner *āvaraṇa* composed only of the *aṅgamantras*: even the *brahmamantras* find no place in its *yāga*—and this is a feature that was carried into the eleventh-century *Somaśambhupaddhati* (see note on verse 54), but not beyond into the twelfth-century *paddhati*s of Aghoraśiva. Aghoraśiva's contemporary Jñānaśambhu, however, teaches only the inner circuit, without the *brahmamantras*, in his *Śivapūjāstava*, and in his *Jñānaratnāvalī* he teaches first the single inner circuit, again without *brahmamantras*, for *nityapūjā* and then, for *naimittika* worship, the *pañcāvaraṇapūjā*, in which the inner circuit contains the *brahmamantras* (GOML R 14898, pp. 108ff). Aghoraśiva in fact also teaches a single inner circuit (*garbhāvaraṇa*) in his account of *nityapūjā* in the *Kriyākramadyotikā* (§ 46, pp. 107ff), and five circuits in his account of *pūjā* in the context of *dīkṣā*; but Aghoraśiva's single inner circuit, unlike that of the *Dviśatikālottara*, includes also the *brahmamantras*.

We may mention in passing that the developed Saiddhāntika worship exemplified by, for instance, the *Kriyākramadyotikā*'s fuller account has very clearly moulded the way worship of other deities is prescribed. To take just one example, the sequence of *āvaraṇas* of Ekākṣara-Gaṇapati drawn from the *Vidyārṇavatantra* that is tabulated by BÜHNEMANN 1989:46–9 is, we think, almost certainly calqued upon a twelfth-century or post-twelfth-century Saiddhāntika model: its inner circuits contain four forms of the God (corresponding to Sadāśiva's faces) and six *aṅgamantras* (arranged as in the *Kālottara*-tradition but with the addition of NETRA) and culminating with the ten Lokapālas and their ten weapons (the 9th and 10th of both lists being those of Saiddhāntika sources).

Remarks on annotation

In our annotation, we have been more interested in attempting to trace the antecedents of Aghoraśiva's prescriptions than in following their impact in subsequent texts, practice or imagery. This means that we have drawn more on texts that we know him to have known (because he quotes or comments on them) or that he might reasonably have known since they predate him (such as the *Niśvāsa*) and rather less on the Siddhāntatantras that he appears never to cite, at least in the literature that can firmly be ascribed to him,[28] and that are not referred to by his antecedents and contemporaries, such as the *Kāmika*, *Kāraṇa*, *Ajita*, etc. It is convenient (for the reader seeking parallels) that we differ in this emphasis from BRUNNER, particularly in the first volume of her edition of the *Somaśambhupaddhati*, whose abundant annotation cites plentifully from later works. We have of course relied very heavily on her excellent work, in which, again and again, we found elucidations given of points that we had at first toiled to explain ourselves. A major source for Aghoraśiva was evidently the *Somaśambhupaddhati* itself, and so we have very frequently cited parallels from it. Here we have often preferred the readings of the KSTS edition (which explains why we think it worthwhile also to give the continuous verse numeration of the KSTS for the portion of text covered by BRUNNER's first two volumes, SP1 and SP2); as BRUNNER herself realised over time, at the beginning of her studies she underestimated the readings of Northern sources, and partly for this reason she was extremely anxious to revise the first volume (BRUNNER 1998:lxiv–lxv). Shortly after the publication of the fourth volume, when her sight had already suffered and made study difficult, she was seeking help for the collation of the Nepalese manuscripts for this revision, which she was unable to realise. We do not intend to take over this project, but we hope that two of our publications will go some way to filling out the gaps in the annotation that BRUNNER regretted, namely this edition itself and S. A. S. SARMA's forthcoming edition of the first part of Trilocanaśiva's *Somaśambhupaddhatiṭīkā*.

Having BRUNNER's rich array of mainly later parallels to the *Somaśaṁbhupaddhati* before us, and being ourselves eager to trace out earlier parallels, we were of course sensitised to development in the rituals. We began our work with the assumption that there were almost no differences between the *nityapūjā* as taught by Somaśambhu and as taught by Aghoraśiva; we were surprised to discover discrepancies all the way through, not only between the *Somaśambhupaddhati* and the *Kriyākramadyotikā*, but even between the *Kriyākramadyotikā* and the *Pañcāvaraṇastava*. (Our initial assumption was of course naïve, but it was influenced by the observation that in matters of doctrine Aghoraśiva seems extremely faithful to the ideas of his tenth-century predecessor Bhaṭṭa Rāmakaṇṭha II.[29]) As we think becomes clear in our annotation (see, e.g., notes ad 15, 31–2, 47, 53, 67, 73), a number of the differences between the *Somaśambhupaddhati* and Aghoraśiva's prescriptions may be the result of Aghoraśiva having introduced details—major as well as minor ones—from the *Mṛgendra*'s ritual tradition (which we know that he knew well from the evidence of his *Mṛgendrapaddhati*) into the *Dviśatikālottara*-based *paddhati*-tradition that he inherited from Somaśambhu.

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[28] For works wrongly ascribed to Aghoraśiva, see GOODALL 1998:xiii, fn. 24, BRUNNER 1999:263–7, and ISHIMATSU 2000.

To this we may briefly add as an apologetic aside that, from examining the many quotations in other *paddhati*-literature that are attributed to the *Kālottara*, to the *Ṣaṭsahasrika*-, *Ṣaṭsahasra*- or *Bṛhatkālottara* (the last three labels probably all refer to one text; the first can refer to it too, but it can also refer to a number of others), we have received the impression that another major factor in the development (and particularly the fleshing out with detail) of the *Dviśatikālottara*-based *paddhati*-tradition was the tendency to adduce material from what were perceived to be 'cognate' scriptures (*samānatantra*), some of which we have not yet been able to read. The scriptures considered 'cognate' to the *Dviśatikālottara* are the various non-eclectic recensions of the *Kālottara*, the *Sarvajñānottara* and, perhaps most importantly, the extremely eclectic *Bṛhatkālottara*.[30] We believe therefore that a pressing task awaiting the historian of Śaiva ritual is the study (and we hope edition) of this large work. Sadly we have not yet studied the *Bṛhatkālottara* and have not been able to adduce passages from it in our annotation.

We have offered no translation, except in the case of verses that seemed to us tricky, but we provide instead, on the following pages, a table of the iconographical prescriptions arranged in alphabetical order of the names of the deities concerned.

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[29] GENGNAGEL (1996:11–12) rather implies that his book might furnish evidence to counter or significantly modify our notions of Aghoraśiva's dependency, but it does not seem to us that it does.

[30] For the non-eclectic recensions of the *Kālottara*, see GOODALL 1998:xlv–xlvi, fn. 103, quoting SANDERSON. For the eclecticism of the *Bṛhatkālottara*, see SANDERSON 2001:38–41, which furnishes some striking examples. For the affiliation of the *Sarvajñānottara* to the text tradition of the *Kālottara*/*Vāthula*, see GOODALL 1998:xlvi, fn. 105. Note that Aghoraśiva's commentary on the *Sarvajñānottara* frequently quotes material from recensions of the *Kālottara* with the attributing label *yad uktaṃ samānatantre* (e.g. IFP MS 47818, p. 32).

We have endeavoured, of course, to find sculptural and pictorial representations that correspond to the iconographical prescriptions of our text, but we are aware that it would be naïve to expect to find them all, even by searching the length and breadth of the vast area of Asia that has absorbed Sanskritic cultural influences, let alone in one single area or temple, or arranged in the positions which our text prescribes. BRUNNER's illuminating article on this subject, 'L'image divine dans le culte āgamique de Śiva' (1990), from which we quote at length in our annotation on verses 14–15, sets out the discrepancies between the representations that we find and the prescriptions for meditation and for *pratiṣṭhā*.

TABLE OF ICONOGRAPHIES

The following table is, we hope, largely self-explanatory. We have arranged the deities and other visualised entities in the order of the Sanskrit alphabet, using, for the most part, the names that are found in the text, but with one or two exceptions: Śarabhava, for example, will be found under 'Skanda'; the throne-lotus appears under 'Padma', as does the personified *āyudha* of Brahmā. For cases where one might doubt what the 'real' name is intended to be (e.g. KAVACA or PIṄGALA), we have inserted cross-references. The verse-numbers in which the deities are described appear in brackets below their names. Some figures appear more than once and with different visualisations: the first appearance of, for instance, Ananta is therefore labelled 'Ananta I'. If the visualisation of a given divinity is an optional alternative to one given just before in the same context, then this is signalled: e.g. 'Ananta IV (65) option' means that this fourth visualisation of Ananta is an alternative to the previously mentioned one and that the relevant description is to be found in verse 65.

We have, on the whole, left fields blank for details about which the text is not explicit, sometimes even when we feel reasonably certain of what Aghoraśiva intended. For example, no mention is made of the numbers of heads and arms of the denizens of the fifth circuit; it seems more than probable that each had one head and two arms, but we have not entered this information in the table. In other cases, we have made inferences about things that are not directly stated: for example, we have placed the distinctive implements of each Lokapāla in the right hand rather than the left—the text mentions the implements without specifying how they are held.

Prescriptions for *dhyāna* and for iconography, although they can be very explicit, in fact often leave details of the arrangement of implements unspecified. It is the general rule that left and right refer, in the context of the arrangement of implements and gestures, to the worshipped deity's left and right.[31] But the prescriptions do not always indicate what is on the left and right and only rather rarely specify what belongs in upper hands and what belongs in lower ones. It seems to us that it is perhaps slightly more common, when no indications are given, that a list of implements and gestures is intended to be interpreted to begin with those on the left before giving those on the right,[32] and it is perhaps more common to give upper implements before lower ones. But there are of course many factors that govern the way we interpret lists. Some gestures, such as the *varada*, we don't expect ever to see on the left; some implements, such as the rosary (*akṣamālā*), we expect to find only in a right hand. Some implements are normally placed in upper hands, typically long weapons, such as clubs, spears etc. Some implements belong naturally together in pairs and therefore typically belong in opposing pairs of hands: obvious examples are sword and shield, bow and arrow, noose and goad. Bearing all this in mind, we should sometimes expect to find non-explicit prescriptions listing the implements of the left first, and then all those on the right, and sometimes to find the implements alternating between left and right, starting with those of the upper hands (tricky cases, for instance, are those of 72 and 101). In other words, the arrangements of implements and gestures presented in this table are often conjectural.

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[31] Confirmation that this universal convention is followed here can be found by comparing verse 32 with the Bengal Sadāśivas (FIGS. 44 and 45).

[32] For an old view that the reverse is true, see footnote 84 on p. 143.

Occasionally we have supplied unstated details from Aghoraśiva's cross-references (*proktarūpam...*, *vakṣyamāṇarūpam...*).

Deity	Colour	Faces	Arms	Left hands	Right hands	Posture	Mount	Placement	Other Remarks
Agni (76)	flaming	1	2		spear		ram	4th circuit SE	powerful
Aghora (49)	black	1	8	skull-staff severed head shield noose	trident axe sword hour-glass drum	seated		inner circuit South Petal	fanged; tawny facial hair; scorpion on throat; adorned with serpents; *jaṭā*; terrible
Aghora II (52) option	black	4	8					inner circuit South Petal	smiling, benign, beautiful; *jaṭā* with crescent moon
Ajñāna (20)	white and red							throne-base South	[man-shaped] cross-strut
Adharma (20)	black and white							throne-base East	[man-shaped] cross-strut
Ananta I (17)	white							base of throne *brahmaśilā*	seated on or identified with *māyā*-lotus
Ananta II (60, 65)	golden	4	10	shield bow rosary *varada* trident	sword arrow *kamaṇḍalu* *abhaya* lotus		lotus	2nd circuit East	facing Sadāśiva
Ananta III (65) option	golden	4	8					2nd circuit East	facing Sadāśiva
Ananta IV (65) option	golden	1	2	*añjali*	*añjali*			2nd circuit East	facing Sadāśiva
Ananta V (64) option								2nd circuit East	as Lokapāla of East
Anaiśvarya (20)	yellow and black							throne-base North	[man-shaped] cross-strut
Astra I (13)	fire-coloured							threshold	no visualisation

Deity	Colour	Faces	Arms	Hands on Left	Hands on Right	Posture	Mount	Placement	Other Remarks
Astra II (58, 59)	sun-bright	4	4	spear *varada*	trident *abhaya*		lotus	inner circuit E, S, W, N petals	fanged, facing Śiva, *jaṭā* with crescent moon
Astra III (59) option	sun-bright	1	2	*varada*	*abhaya*		lotus	inner circuit E, S, W, N petals	fanged, facing Śiva, *jaṭā* with crescent moon
Avairāgya (20)	red and yellow							throne-base West	[man-shaped] cross-strut
Adhāraśakti (16)	white							base of throne *kūrmaśilā*	sprout-shaped
Indra (75)	golden	1	2		thunderbolt		elephant	4th circuit East	thousand-eyed
Iśāna I (47)	crystalline	1	2	trident	*abhaya*	seated		inner circuit NE of pericarp	*jaṭā* with crescent moon; 3 eyes; benign
Iśāna II (52) option	crystalline	4	8					inner circuit NE of pericarp	smiling, benign, beautiful; *jaṭā* with crescent moon
Iśāna III (82)	white	1	2		trident		bull	4th circuit NE	*jaṭā* with crescent moon; 3 eyes; tiger-skin
Iśvara (26)								top of throne on *śakti*-disc	
Ekanetra I (61, 65)	black	4	10	shield bow rosary *varada* trident	sword arrow *kamaṇḍalu* *abhaya* lotus		lotus	2nd circuit SW	facing Sadāśiva
Ekanetra II (65) option	black	4	8					2nd circuit SW	facing Sadāśiva
Ekanetra III (65) option	black	1	2	*añjali*	*añjali*			2nd circuit SW	facing Sadāśiva
Ekanetra IV (64) option								2nd circuit North	as Lokapāla of North

Deity	Colour	Faces	Arms	Hands on Left	Hands on Right	Posture	Mount	Placement	Other Remarks
Ekarudra I (62, 65)	white	4	10	shield bow rosary *varada* trident	sword arrow *kamaṇḍalu* *abhaya* lotus		lotus	2nd circuit West	facing Sadāśiva
Ekarudra II (65) option	white	4	8					2nd circuit West	facing Sadāśiva
Ekarudra III (65) option	white	1	2	*añjali*	*añjali*			2nd circuit West	facing Sadāśiva
Ekarudra IV (64) option								2nd circuit SE	as Lokapāla of SE
Aiśvarya (19)	black							throne-base NE	lion-shaped leg
Kavaca I (57, 59)	black or green	4	4	spear *varada*	trident *abhaya*		lotus	inner circuit NW Petal	facing Śiva, *jaṭā* with crescent moon
Kavaca II (59) option	black or green	1	2	*varada*	*abhaya*		lotus	inner circuit NW Petal	facing Śiva, *jaṭā* with crescent moon
Kalavikaraṇī (23–4)	red	1	4	pointing *varada*	*cāmara* *abhaya*			throne-lotus West Petal	*jaṭā* with crescent-moon
Kālī (23–4)	red	1	4	pointing *varada*	*cāmara* *abhaya*			throne-lotus SW Petal	*jaṭā* with crescent-moon
Kubera (81)	yellow (*gaura*)	1	2		mace		treasure	4th circuit North	short-legged, surrounded by women
Ketu (5)	smoke-grey	1	2	*añjali*	*añjali*			circuit of sun NE	half snake-bodied, hair on end
Kṣetrapāla (98)	black				trident				fanged, with tawny hair
Khaḍga (89)	black							5th circuit SW	sword-shaped head; cruel-eyed, male

Deity	Colour	Faces	Arms	Hands on Left	Hands on Right	Posture	Mount	Placement	Other Remarks
Gaṅgā (10)	white	1	2	blue water-lily	water-jar	standing	*makara*	door-frame right North of Nandin	
Gaṇeśa I (6)	black	1	4	*laḍḍu* axe	tusk rosary	seated		lintel right	
Gaṇeśa II (15)	black	1	4	*laḍḍu* axe	tusk rosary	seated		inside shrine NW	
Gaṇeśa III (70)	red?	1	4	*laḍḍu* axe	tusk rosary			3rd circuit SW	elephant-faced dwarf; ears like winnowing fans
Gadā (92)	yellow							5th circuit North	mace-shaped head; plump-buttocked girl
Guru (3)	yellow (*gorocanā*)	1	2	on left thigh	*abhaya*			circuit round sun West	
Gurupaddhati (15)						seated		inner shrine NE	(Sadāśiva, Ananta, Śrīkaṇṭha, Ambikā, Guha, Viṣṇu and Brahmā)
Cakra (95)	black							5th circuit SW	male with head shaped like 100-spoked wheel
Caṇḍeśvara I (74)	black						in *vimāna*	3rd circuit NE	as Caṇḍeśvara II
Caṇḍeśvara II (101)	black	4	4	axe *kuṇḍikā*	trident rosary			end of worship	*jaṭā* with crescent moon; clad in tiger-skin; 3 eyes; fanged
Jñāna (19)	red							throne-base SW	lion-shaped leg
Jyeṣṭhā (23–4)	red	1	4	pointing *varada*	*cāmara* *abhaya*			throne-lotus SE Petal	*jaṭā* with crescent-moon
Jvālinī									see Śikhā

Deity	Colour	Faces	Arms	Hands on Left	Hands on Right	Posture	Mount	Placement	Other Remarks
Tatpuruṣa I (48)	yellow	1	2	rosary	pomegranate	seated		inner circuit East Petal	*jaṭā* with crescent moon; 3 eyes
Tatpuruṣa II (52) option	yellow4	8						inner circuit East Petal	smiling, benign, beautiful; *jaṭā* with crescent moon
Tejaścaṇḍa (5)	red	1	2	lotus	*abhaya*				
Trimūrti I (61, 65)	misty	4	10	shield bow rosary *varada* trident	sword arrow *kamaṇḍalu* *abhaya* lotus		lotus	2nd circuit NW	facing Sadāśiva
Trimūrti II (65) option	misty	4	8					2nd circuit NW	facing Sadāśiva
Trimūrti III (65) option	misty	1	2	*añjali*	*añjali*			2nd circuit NW	facing Sadāśiva
Trimūrti IV (64) option								2nd circuit SW	as Lokapāla of SW
Triśūla (93)	black							5th circuit NE	trident-shaped head; male
Daṇḍa (88)	black							5th circuit South	stick-shaped head; red-eyed, male
Devī (73)	yellow (*gaura*)	1	2		mirror	standing?	lion [in *vimāna*]	3rd circuit North	
Dharma (19)	white							throne-base SE	lion-shaped leg
Dhvaja (91)	yellow							5th circuit NW	with banner on head; gaping-mouthed; male; with powerful arms

Deity	Colour	Faces	Arms	Hands on Left	Hands on Right	Posture	Mount	Placement	Other Remarks
Nandin I (9)	red	1	2	trident	rosary	standing		door-frame right post	3 eyes, *jaṭā*
Nandin II (67)	red	1	4	trident *varada*	rosary *abhaya*		in *vimāna*	3rd circuit East	
Nirṛti (78)	smokey	1	2		sword		corpse	4th circuit SW	fanged, fierce-eyed, demon (*niśācara*)
Netra I (53, 59)		4	4	spear *varada*	trident *abhaya*		lotus	inner circuit NE Petal	facing Śiva, *jaṭā* with crescent moon
Netra II (59) option		1	2	*varada*	*abhaya*		lotus	inner circuit NE Petal	facing Śiva, *jaṭā* with crescent moon
Padma I (22)	white								8-petalled lotus-throne with yellow pericarp
Padma II (94)	white							5th circuit [NE]	lotus-bud-shaped head; male
Pāśa (90)	[white]							5th circuit West	noose-shaped head with 7 hoods; human male but snake-shaped below navel
Piṅgala									see Kavaca
Balapramathanī (23–4)	red	1	4	pointing *varada*	*cāmara* *abhaya*			throne-lotus North Petal	*jaṭā* with crescent-moon
Balavikaraṇī (23–4)	red	1	4	pointing *varada*	*cāmara* *abhaya*			throne-lotus NW Petal	*jaṭā* with crescent-moon
Budha (3)	pale yellow	1	2	on left thigh	*abhaya*			circuit round sun South	
Brahmā I (as Vāstupuruṣa) (14)	yellow (*gaura*)	4	4	*kuṇḍikā* *sruk*	rosary *sruva*	seated?	goose, lotus (*haṃsābja-*)	inner shrine SW	pot belly, long beard

Deity	Colour	Faces	Arms	Hands on Left	Hands on Right	Posture	Mount	Placement	Other Remarks
Brahmā II (25)	yellow (*gaura*)	4	4	*kuṇḍikā*? *sruk*?	rosary? *sruva*?	seated?		top of throne on sun disc	pot belly, long beard?
Brahmā III (83)		4	4	*kamaṇḍalu* *kuśa* grass	rosary stick			4th circuit NE	Lokapāla of Up
Bhṛṅgin (69)	white						in *vimāna*	3rd circuit South	all skin and bones; 3 eyes
Bhauma (4)	red	1	2	on left thigh	*abhaya*			circuit round sun SE	
Manonmanī (23–4)	white	1	4	pointing? *varada*	*cāmara*? *abhaya*			throne-lotus pericarp	*jaṭā* with crescent-moon
Mahākāla I (11)	black	1	2	skull-bowl	trident	standing		door-frame left post	*jaṭā*, fanged, snake as sacred thread
Mahākāla II (68)		1	4	skull-bowl sword	shield trident		[in *vimāna*?]	3rd circuit SE	tawny-haired, fat, terrible
Mahālakṣmī I (8)	yellow	1	4	*bilva* *varada*	lotus *abhaya*	seated	lotus	lintel centre	flanked by elephants holding pots
Mahālakṣmī II (15)	yellow	1	4	*bilva* *varada*	lotus *abhaya*	seated	lotus	inner shrine North	flanked by elephants holding pots
Maheśvara									see Iśvara
Yama (77)	black	1	2		stick		buffalo	4th circuit South	fanged, fierce, with lovely eyes
Yamunā (12)	black	1	2	blue water-lily	water-jar	standing	*kūrma*	door-frame left S of Mahākāla	
Rāhu (5)	black	1	2	*añjali*	*añjali*			circuit of sun NW	half-bodied, hair on end

Deity	Colour	Faces	Arms	Hands on Left	Hands on Right	Posture	Mount	Placement	Other Remarks
Rudra (25)								top of throne on fire-disc	
Raudrī (23–4)	red	1	4	pointing *varada*	*cāmara* *abhaya*			throne-lotus South Petal	*jaṭā* with crescent-moon
Vajra (86)	shining							5th circuit East	thunderbolt-shaped head; rough-bodied, male
Varuṇa (79)	white	1	2		noose		sea-monster	4th circuit West	
Vāmadeva (50)	red	1	2	shield	sword	seated		inner circuit North Petal	lovely, red clothes and ornaments
Vāmadeva II (52) option	red	4	8					inner circuit North Petal	smiling, benign, beautiful; *jaṭā* with crescent moon
Vāmā (23–4)	red	1	4	pointing *varada*	*cāmara* *abhaya*			throne-lotus East Petal	*jaṭā* with crescent-moon
Vāyu (80)	black	1	2		hook		deer	4th circuit NW	swift-moving; fat, frowning
Viṣṇu I (25)								top of throne on moon-disc	
Viṣṇu II (84)	black	1	4	conch mace	discus lotus		Garuḍa	4th circuit [SW?]	Lokapāla of Down, wearing Vanamālā
Viṣṇu III (85) option	black	3	4	[conch] [mace]	[discus] [lotus]		serpent	4th circuit [SW?]	Lokapāla of Down; yellow garments, with Śrī
Vṛṣa (71)	white							3rd circuit West	Śiva's vehicle, the bull; 3 eyes
Vairāgya (19)	gold							throne-base NW	lion-shaped leg
Śakti (87)	red						triangle	5th circuit SE	spear-shaped head; female

Deity	Colour	Faces	Arms	Hands on Left	Hands on Right	Posture	Mount	Placement	Other Remarks
Śarabhava									see Skanda
Śikhaṇḍin I (61, 65)	read	4	10	shield bow rosary *varada* trident	sword arrow *kamaṇḍalu* *abhaya* lotus		lotus	2nd circuit North	facing Sadāśiva
Śikhaṇḍin II (65) option	white	4	8					2nd circuit NE	facing Sadāśiva
Śikhaṇḍin III (65) option	white	1	2	*añjali*	*añjali*			2nd circuit NE	facing Sadāśiva
Śikhaṇḍin IV (64) option								2nd circuit NE	as Lokapāla of NE
Śikhā I (56, 59)	red or black	4	4	spear *varada*	trident *abhaya*		lotus	inner circuit SWPetal	facing Śiva, *jaṭā* with crescent moon
Śikhā II (59) option	red or black	1	2	*varada*	*abhaya*		lotus	inner circuit SW Petal	facing Śiva, *jaṭā* with crescent moon
Śiraḥ I (55, 59)	yellow (*gaura*)	4	4	spear *varada*	trident *abhaya*		lotus	inner circuit NE Petal	facing Śiva, *jaṭā* with crescent moon
Śiraḥ II (59) option	yellow (*gaura*)	1	2	*varada*	*abhaya*		lotus	inner circuit NE Petal	facing Śiva, *jaṭā* with crescent moon
Śivasūrya (1–2)	red	1	2	white lotus	white lotus		lotus	centre of sun-disc	two-eyed
Śivāgni (96)	red	5						in fire	flaming with 7 tongues, born of Vāgīśī
Śivāstra									see Astra

Deity	Colour	Faces	Arms	Hands on Left	Hands on Right	Posture	Mount	Placement	Other Remarks
Śivottama I (61, 65)	green	4	10	shield bow rosary *varada* trident	sword arrow *kamaṇḍalu* *abhaya* lotus		lotus	2nd circuit South	facing Sadāśiva
Śivottama II (65) option	green	4	8					2nd circuit South	facing Sadāśiva
Śivottama III (65) option	green	1	2	*añjali*	*añjali*			2nd circuit South	facing Sadāśiva
Śivottama IV (64) option								2nd circuit West	as Lokapāla of West
Śukra (3)	white	1	2	on left thigh	*abhaya*			circuit round sun North	
Śrīkaṇṭha I (61, 65)	red	4	10	shield bow rosary *varada* trident	sword arrow *kamaṇḍalu* *abhaya* lotus		lotus	2nd circuit North	facing Sadāśiva
Śrīkaṇṭha II (65) option	red	4	8					2nd circuit North	facing Sadāśiva
Śrīkaṇṭha III (65) option	red	1	2	*añjali*	*añjali*			2nd circuit North	facing Sadāśiva
Śrīkaṇṭha IV (64) option								2nd circuit NW	as Lokapāla of NW
Sadāśiva I (28–31) option of Mṛgendra	white with red hands and feet	5	10	shield bow skull-bowl *kuṇḍikā* *abhaya*	sword arrow skull-staff rosary *varada*	seated in lotus-posture		top of lotus-throne	W face white, N face red S face black, E face gold, upper face white; 3 eyes; *jaṭā* with crescent moon; smiling; body of 16-year-old

Deity	Colour	Faces	Arms	Hands on Left	Hands on Right	Posture	Mount	Placement	Other Remarks
Sadāśiva II (28–30, 32) option of Somaśambhu	white with red hands and feet	5	10	snake rosary hour-glass drum *water-lily* pomegranate	skull-staff trident *varada* *spear* *abhaya*	seated in lotus-posture		top of lotus-throne	other details as Sadāśiva I
Sadyojāta I (51)	white	1	2	*varada*	*abhaya*			inner circuit West Petal	white clothes and ornaments; *jaṭā*; 3 eyes; youthful
Sadyojāta II (52) option	white	4	8					inner circuit West Petal	*jaṭā* with crescent moon; beautiful smiling, benign,
Sarasvatī (7)	white	1	4	book *varada*	rosary *abhaya*	seated		lintel left	
Sarvabhūtadamanī (23–4)	red	1	4	pointing *varada*	*cāmara* *abhaya*			throne-lotus NE Petal	*jaṭā* with crescent-moon
Sarvātmā									see Hṛdaya
Suśiva									see Śiraḥ
Sūkṣma I (60, 65)	fire-colour	4	10	shield bow rosary *varada* trident	sword arrow *kamaṇḍalu* *abhaya* lotus		lotus	2nd circuit SE	facing Sadāśiva
Sūkṣma II (65) option	fire-colour	4	8					2nd circuit SE	facing Sadāśiva
Sūkṣma III (65) option	fire-colour	1	2	*añjali*	*añjali*			2nd circuit SE	facing Sadāśiva
Sūkṣma IV (64) option								2nd circuit South	as Lokapāla of South

Deity	Colour	Faces	Arms	Hands on Left	Hands on Right	Posture	Mount	Placement	Other Remarks
Soma (3)	white	1	2	on left thigh	*abhaya*			circuit round sun East	
Sauri (4)	black	1	2	on left thigh	*abhaya*			circuit round sun SW	
Skanda I (72)	yellow	6	12	spear bell flag lotus cockerel prod	stick *abhaya* *varada* bow arrow axe		peacock [in *vimāna*]	3rd circuit NW	twelved-eyed
Skanda II (72) option	yellow	1	4	spear *abhaya*	cockerel *varada*		peacock [in *vimāna*]	3rd circuit NW	
Hṛdaya I (54, 59)	white or flaming	4	4	spear *varada*	trident *abhaya*		lotus	inner circuit East Petal	facing Śiva, *jaṭā* with crescent moon
Hṛdaya II (54, 59) option	white or flaming	1	2	*varada*	*abhaya*		lotus	inner circuit East Petal	facing Śiva, *jaṭā* with crescent moon

SOURCES

As mentioned above, we have made use of seven manuscripts, six of which belong to the collection of the IFP (two of them, P_3^1 and P_3^2, being however separated parts of the same source). We are not aware of accessible manuscripts of the *Pañcāvaraṇastava* surviving elsewhere, but we feel sure they must exist. Small texts such as this very often seem insignificant and so get 'lost' in large manuscript bundles and tend to be left unmentioned in handlists by cataloguers.

P_1 IFP MS RE 42976. Palm-leaf, Grantha script. 3cm × 38cm. Badly damaged by worms. This bundle has been entitled *Dhyānamuktāvalī*. It begins with the *Pañcāvaraṇastava* (ff. 1r–11r), Trilocanaśiva's *Dhyānaratnāvalī* (ff. 11r–26v), *Devyaṣṭottaraśatanāmastotra* (ff. 27r–28v), a text about *ajapājapa* (ff. 28v–31r). After this are 4 uninked leaves, the first of which is labelled 32; then follow some visualisations (*dhyānāni*) on originally unnumbered folios (ff. [34r]–[43v]) of a slightly smaller size (3.5cm × 34cm); then, on still smaller unnumbered folios (3cm × 30cm), a *Kedāreśvaravratakalpa* (ff. [45r]–[57v]). The closing formulae of praise after the *Pañcāvaraṇastava* in the middle of f. 11r (*cidambareśvarāya namaḥ, śivakāmasundaryai namaḥ*) suggest that the manuscript, or at least its first folios, might have been copied in Chidambaram.

P_2 IFP MS RE 39646. Palm-leaf, Grantha script. Approximately 6 lines to a side. 2.5cm × 26cm. Good condition. This manuscript seems to contain the same texts as T, beginning with *Pādme Vedasāraśivasahasranāmastotra* (ff. 1r–31v [modern foliation]), *Skānde Brahmottarakhaṇḍe Śivakavaca* (ff. 32r–40v), *Indrākṣīstotra* (ff. 41r–7v), *Ṣaḍakṣarastotra* (f. 48), *Mānasapūjāṣṭaka* (ff. 49r–50v), *Āgneyasnāna* (f. 51), *Śivapūjāstava* (ff. 52r–62r), *Pañcāvaraṇastava* (ff. 63r–78r), *Bālālaya* (ff. 79); *Śrītripurāṣṭottara* (f. 80r–82r). There follow a few folios of what appear to be accounts (ff. 83–89). The foliation changes for each text. The *Pañcāvaraṇastava* begins on f. 63r of the modern pen-foliation. This MS generally numbers the verses. Its text is close to that of T, for which it is presumably the source.

P_3^1 IFP RE 20284. Palm-leaf, Grantha script. 8–9 lines to a side. 4.2cm × 32cm. Incomplete. The bundle is entitled *Kāmikāgama* and transmits many chapters of the *Kāmika* on ff. 1–139. At the end of the bundle, there are three uninked folios (ff. 140–2), the first of which gives some instructions for the worship of the sun and the other two of which transmit two fragments of the *Pañcāvaraṇastava*. In the original numeration (in the left-hand margin) these were folios 161 and 165. The top of the first of these two folios begins with an alternative visualisation of Sadāśiva that is not in the other manuscripts, but that is found in the printed editions:[33]

> *śāntaṃ padmāsanasthaṃ śaśidharamakuṭaṃ pañcavaktraṃ*
> *triṇetram*
> *śūlaṃ vajraṃ ca khaḍgaṃ paraśum abhayadan dakṣabhāge*
> *vahantam*
> *nāgaṃ pāśañ ca ghaṇṭāṃ pralayahutavahaṃ sāṅkuśaṃ*
> *vāmabhāge*
> *nānālaṃkārayuktaṃ sphaṭikamaṇinibhaṃ śaumi XdvaX*
> *sādākhyatatvam*

Thereafter follow verses 33–44a^1. The second of the surviving folios of the *Pañcāvaraṇastava* in this bundle transmits from 98c^4 up to the end of the text.

P_3^2 IFP RE 20166. Palm-leaf, Grantha script. 8–9 lines to a side. 4.2cm × 32cm. Incomplete. The bundle, whose total number of folios is 110, has been described in GRIMAL and GANESAN (2002:265–8) as manuscript No. 439, the provenance of which is said to be Tirunelveli. None of its leaves has been inked. Our text appears there, under the title *Pañcāvaraṇastotra*, as 439.2 and is said to occupy f. 81r to f. 84v in the new foliation. Older foliation reveals that these folios were once 159, 162, 163 and 164. The bundle contains one more displaced folio that transmits our text, and that is f. 160 in the old foliation. In the new foliation it is 102, and it was accordingly not recognised as being part of our text, but described instead as a 'fragment of *dhyāna-śloka*-s on Sadāśiva, etc.' (GRIMAL and GANESAN 2002:265). (Our transcription differs in a few details from that given in the catalogue.)

It is clear that the folios in this bundle that transmit our text once formed part of a larger whole that contained also the two folios numbered 161 and 165 that transmit our text in P_3^1. Putting P_3^1 and P_3^2

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[33] The verse in question appears today to be a well-known *dhyāna* that many in South India have learnt by heart without knowing where it comes from; we have found it printed (with a few variants) as the first verse in the *Aparādhabhañjanastotra* (No. 107 on p. 207ff of the *Bṛhatstotraratnākara*) but we are not convinced that this is its source.

together gives us a complete text of the *Pañcāvaraṇastava*. The text of this P_3 departs most widely from those of the other manuscript sources and its deviant readings, we suspect, sometimes reflect Aghoraśiva's original more faithfully than the others; but some of them smack of the whimsy or meddlesomeness of some transmitter (see below) and quite a few, as is to be expected, reflect only moments of inattention on the part of a scribe. On the whole, P_3's variants are interesting at least to ponder on, but in a few places—where all other sources agree and the readings of P_3 are patently unmetrical corruptions—we have not reported them in our already bulky apparatus.

P_4 IFP RE 26313. Palm-leaf, Grantha script. 7 lines to a side. 2.5cm × 36cm. Complete. Good condition, though somewhat worm-eaten. The total number of folios in the bundle is 270. Our text runs from f. 222r to f. 228v. The bundle contains a large number of small portions of various works, many of them relating to *pratiṣṭhā*: ff. 1–6 *Śivālayasthāpanadīpikā*: *śivaliṅgasthāpanānukramaṇī*, 7–12r *maṇḍapanirmāṇavidhi*, 12r–13r *pratiṣṭhānukramaṇī*; 14r–34r chapters of *Dīptāgama*; 34r–55v *Devapratiṣṭhākālanirṇaya*; 56r–59r *Sūkṣmaśāstra*: *grāmaśāntividhi*; 59r–60r *Kāmika*: *grāmaśāntividhiḥ*, 60r–63r *vāstuśāntividhi*; 63r–65r *Svāyambhuva*: *praveśabalipaṭala*, 65r–66r *rakṣoghnahomavidhi*; 66v–70r *Kāraṇa*: *garbhanyāsavidhi*, 70r–72r *mṛtsaṅgrahaṇavidhi*; 72r–75v *caturviṃśati aṅkurārpaṇaprayoga*; 77r *aṅkurārpaṇavidhi*; 78r–80r *jalādhivāsanavidhi*; 80r–97v *nyāsāḥ*; 98 *prāṇapratiṣṭhā*; 99r–115r Īśānaśiva's *Pratiṣṭhākriyādīpikā*: *maṇḍapapūjāvidhi*, 116r–123r *agnikāryavidhi*, 124 *sthālīpāka*; 126r–127v *Kāraṇa*: *pratisaravidhi*, 128r–129v *rakṣābandhana*, 131r–145v *śivaliṅgapratiṣṭhāvidhi*; 146r–157r *Kāraṇa*: *śivaliṅgapratiṣṭhā*; 158r–159r *Pūrva-Sahasra ātmārthaśivaliṅgasthāpanapaṭala*; 159v–162r *Dīptaśāstra*: *pañcavidhaliṅgapratiṣṭhāvidhi*; 162v–166r *Niśvāsa*: *aṣṭabandhanavidhi*; 166v–170v *snapanavidhi*; 172r–174v *devīpratiṣṭhāvidhi*; 175r–177v *Raurava*: *kṣetrapālapratiṣṭhāvidhi*; 178r–178v *Vīratantra*: *agnisthāpana*; 179v–181r *Śivālayanirmāṇasthāpanadīpikā*: *pacanālayasthāpana*, 181r–182r *annapūrṇeśvarīsthāpanavidhi*; 182r–185v *Kāraṇa*: *piṇḍikāsthāpanavidhi*; 186r–187v *Śivālayasthāpanadīpikā*: *daśāyudhapratiṣṭhāvidhi*, 188r–189r *citraberapratiṣṭhāvidhi*; 189r–193v *Pratiṣṭhādīpikā*: *kalyāṇakarmavidhi*; 194r–205v *śaktimaṇṭapapūjāvidhi*; 206r–208r *nirmālyasvīkāravacana*; 209r–211v *Sūkṣmaśāstra*: *devībālasthāpanavidhi*; 212v–213r *Aṃśumattantra*: *bālasthāpanavidhi*; 215r–216v *āgamavacana*; 220r–221v *ātmārthāṣṭabandhanavidhi*; 222r–228v *Pañcāvaraṇastava*; 229r–231v *Sūkṣmāgama*: *gaurībālaśaktisthāpanavidhi*, 231v–234r *devīsamprokṣaṇavidhi*; 235r–240r *Kumāratantra*: *jīrṇoddhāravidhi*; 241r *āgamavacana*; 241v–251v blank; 252r–253r *sukhāsanasthāpana*; 253v *Dīptaśāstra*: *sukhāsīnasthāpana*; 254r–257v *Kāraṇa*: *dakṣiṇāmūrtisthāpanapaṭala*; 258r–259v *Kāmika*: *lakṣabilvārcanavidhi*; 260r–260v *brahmaliṅgapratiṣṭhāvidhi*; 262r–264v *grāmaśāntidravyādi*; 265r–269v *Aṃśumattantra*: *samakālavidhi*; 270 a list of *paddhatis*.

S Uncatalogued paper manuscript in Grantha script belonging to Mr. SAMBANDHAŚIVĀCĀRYA of the IFP. 15 pages. 31 lines to a side. 17cm × 21.5cm. Damaged feint-lined paper. The pages are not numbered. The first 6 sides give the text of Jñānaśambhu's *Śivapūjāstava*. There follows the *Pañcāvaraṇastava* on 10 sides. The last 14 sides give an incomplete text of the *Vedasāraśivasahasranāmastotra*.

T IFP T. 567. Paper, Devanāgarī script. The transcript has been labelled '*Vedasārasahasranāmastotrādi*' and the label on its cover records that it was copied from a manuscript belonging to Candraśekhara Gurukkaḷ of Tirukkaḻukkuṉṟam. Its 70 pages give the texts of the *Vedasārasahasranāma* (pp. 1–28) *Śivakavaca* (pp. 29–37), the *Indrākṣīstotra* (pp. 38–44), *Ṣaḍakṣarastotra* (pp. 44–5), *Mānasapūjāṣṭaka* (pp. 46–7), *Āgneyādisnāna* (pp. 47–8), *Śivapūjāstava* (pp. 48–56) and the *Pañcāvaraṇastava* (pp. 56–69). The handwriting is scruffy and often difficult to read. It may have been copied from P_2, or from a source closely related to P_2, for the sequence of texts copied in the two codices is the same, and their texts of the *Pañcāvaraṇastava* are extremely close, but there are occasional discrepancies where T's exemplar may have been less corrupt than P_2: e.g. in 3d. An extra *phalaśruti* verse has been added to the end of T's text.

E_D The text of the first edition, published in Devanāgarī script from Dharmapuram in 1945, is, in the main, good. Our edition, which we had thought completed before we came to know of this earlier one, does, however, do more than correct a handful of small errors. Our text deviates from that of E_D—both in small matters and in important ones—in some ninety places, it shows the evidence on which it is based and it provides discursive annotation. The annotation of E_D, by contrast, is extremely brief (pp. vi–viii) and nothing is said of the manuscript sources. The text is printed with the title *Śiva-*

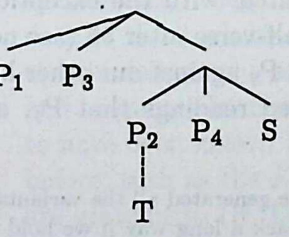
pañcāvaraṇastotra, because it follows upon another *pañcāvaraṇastotra* of 47 verses, one about the worship of Gaṇeśa, which is there entitled *Gaṇeśapañcāvaraṇastotra*. The colophon of the latter text mentions no author: *iti mahāśaivatantre 'tirahasye pañcāvaraṇastutiḥ samāptā*. The readings marked E_D^{pc} (where *pc* stands for *post correctionem*) are those of a short list of corrigenda on p. ix.

E_B This second edition, printed among a handful of, for the most part, well-known *stotra*s as a preface (of 112 pages) to an edition by Talakāḍu Āgamika KṚṢṆADĪKṢITA of the *Arcanaprakāśa*, was published from Bangalore in 1962. Our text appears on pp. 45–60, preceded by a *Somasundareśadhyāna* and followed by the well-known *Śivāparādhakṣamāpaṇastotra*. There is no mention of variants, no annotation and nothing indicates the source from which the text is taken. There are only two places where E_B's text differs substantively from that of E_D, one being in 2b, and the other being the very end of the text, where E_B has added a final devotional verse that plainly does not belong there. It is clear that E_B is entirely dependent on E_D, whose mistakes it also reproduces.

E This siglum marks the agreement of both editions.

Σ This siglum marks the agreement of all sources (including testimonia as well as manuscripts) except one.

As for the relationships between the manuscript sources, we think that they may be represented as follows:



It is clear that P_2P_4ST form a closely related group, since they share many conjunctive errors. The most closely related within this group, judging again from shared error, are P_2 and T. We think it likely that T, a paper transcript, was copied from the palm-leaf P_2 or from another source extremely close to it. The few deviations may be the result of the scribe having glanced from time to time at another source.

As we have implied above (in our description of P_3^2), we can be reasonably certain that P_3 was not the source for any of the other manuscripts consulted by us. We may cite just one of its peculiarities that lead to this conclusion: the unique ordering of the half-verses 60ab–63cd. That sequence suggests, by the way, that this part of the text might have been written in two columns in P_3's exemplar (or an exemplar in P_3's line of transmission) and misunderstood by the scribe of P_3; but it is also possible that the rearrangement was deliberate (see end note ad loc.). In some places, P_3's text concords with that of quotations in the *Mṛgendrapaddhatiṭīkā* against the other manuscripts (e.g. 65c) and this has occasionally proved decisive for us in establishing the text (e.g. 50a, 62a, 70c). In other places, we suspect that P_3 alone has preserved details of the original text (e.g. 50d, 54b, and 102b, the last being a case where all other sources, including P_1, share the same error). It is clear, therefore, that P_3 is, like P_1, a relatively independent witness to the text. We should reiterate, however, that P_3's text contains what appear to us to be a higher number of implausible readings, and it seems to us likely that the scribe of P_3, or, more probably, the scribes of this line of transmission,[34] apart from introducing a lot of hypometrical copying errors, not infrequently interfered with the text. Sometimes they may have done so deliberately, but sometimes perhaps they unwittingly allowed their minds to suggest to them what they might have felt to be synonyms (54d, 58a, 71a, 74b, 89d, 101a) or other formulations of what they were copying (14cd, 43d, 88c, 93c), or other ideas (5bc, 22b, 43b, 56d, 74c, 92b, 93b). A number of such variants might of course be the result of deliberate attempts to repair the text where it was perceived to be corrupt as transmitted. A case of what we may more confidently assume to be a deliberate intrusion is the inclusion of a verse (after 32) that no other source, with the exception of E_D, transmits. Another is probably the extra half-verse after 58 (see note).

We have, in short, only occasionally favoured P_3 against our other handwritten sources, but we have very often adopted readings that P_1, alone among the manuscripts, transmits.

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[34] It is not likely that the scribe of P_3 alone should have generated all the variants, and we are almost forced to assume that some of them go back a long way if we hold them to be secondary even when found in our testimonia. But it cannot, of course, be quite excluded that some scribe in the tradition of P_3 should have read and been influenced by the quotations of the text in other sources.

Testimonia

A list of works in which we have found quotations of our text is given below, and the numbers of the verses found in them are listed. The unpublished works are asterisked. With the exception of the *Śambhupuṣpāñjali*, all have appeared in the similar list of testimonia for the text of the *Parākhya* (GOODALL 2004:cix–cxxiv), where annotation, for some of the less well-known titles, is given that is not repeated here.

***Ātmārthapūjāpaddhati** probably by the sixteenth-century author Vedajñāna II (IFP MSS T. 282, T. 321, T. 323, T. 371 T. 795, T. 1056): 2, 18, 72, 86–96, 99 and 100–101.

Kriyākramadyotikāprabhāvyākhyā of Nirmalamaṇi: 13, 18, 27 and 83–85a.

Ñāṉāvaraṇaviḷakkattarumpatavivēkam of Veḷḷiyambalavāṇasuvāmikaḷ: 23–24b.

***Mṛgendrapaddhatiṭīkā** of Vaktraśambhu (IFP T. 1021): 3–4, 6–15a, 16, 17–18, 22–24, 27, 28–36, 38–46, 47–51, 53–9, 60–3, 65, 67–9, 70c–76b, 77c–91b, 92–5.

***Śambhupuṣpāñjali** of Saundaranātha (edition in progress of Dr. Deviprasad MISHRA, based on IFP MS RE 45946 (=A) and RE 45963 (=B)): 3–5b, 65, 84–85b, 86–91b, 92c–95. This is a *paddhati* for the perfomance of *nityapūjā* consisting in a garland of largely borrowed verses, many of which are attributed. As the first quotation from our text reveals, it begins with an account of the worship of Śivasūrya. The date of the work is unknown, but the author mentions at the outset that he follows the sequence of events given in Aghoraśiva's *paddhati* and he quotes from or refers to a number of scriptures that appear not to have been known to Saiddhāntika authors of the twelfth century or before, such as the *Kāmika*, *Kāraṇa*, *Ajita*, *Makuṭa* and *Sūkṣma*. We are grateful to Dr. Deviprasad MISHRA for bringing these quotations to our attention.

***Śaivasiddhāntasaṅgraha** (IFP MS T. 46): 86–95 (but omitting 91cd).

***Siddhāntadīpikā** of Madhyārjunaśiva (IFP MSS T. 112 and T. 284): 53–4, 56ab, 57 and 86–88b.

Siddhāntasārāvalīvyākhyā of Anantaśambhu: 28cd and 36.

***Somaśambhupaddhatiṭīkā** of Trilocanaśiva (IFP T. 170 and GOML MS R 14735): 6–12, 13–15a and 16.

LIST OF FIGURES

FIG. 1. Plan of Śivasūrya with an *āvaraṇa* of the planets (Nibedita ROUT).

FIG. 2. The doorway (Nibedita ROUT).

FIG. 3. View from above of the *yāgadhāman* (Nibedita ROUT).

FIG. 4. View from above of lotus with nine *śaktis* (Nibedita ROUT).

FIG. 5. Garbhāvaraṇa according to the *Pañcāvaraṇastava* (Nibedita ROUT).

FIG. 6. Garbhāvaraṇa according to the *Dviśatikālottara* (Nibedita ROUT).

FIG. 7. Variant disposition of the Vidyeśvaras (Nibedita ROUT).

FIG. 8. The outer *āvaraṇas* (Nibedita ROUT).

FIG. 9. The nine Śaktis beginning with Vāmā as depicted on p. 1 of the volume of line drawings accompanying the *Pratiṣṭhālakṣaṇasārasamuccaya* (6:1). We are of course supposed to imagine each of the eight petals bearing such a figure. The attributes, a *kapāla* and the gesture of *abhaya*, are not those of our text (verse 23).

FIG. 10. Mahākāla as depicted on p. 53 of the volume of line drawings accompanying the *Pratiṣṭhālakṣaṇasārasamuccaya* (6:247–8).

FIG. 11. The lion throne as depicted in the volume of engravings published as *Ākama kalaiccittira paṭaṅkaḷ*. On top of the lotus that grows up between the lions and rests upon the lions' heads is the water-pot (*kalaśa*), water being here the substrate in which the god is worshipped. The pot has been wrapped in a criss-cross pattern with strings. Leaves protrude from the pot's mouth, which is stopped with a coconut. There are openings to the ritual space (*yāgadhāman*) in the four principal directions. This is the only image that we have been able to find of a throne of worship.

FIG. 12. Triśūlapuruṣa as depicted in the volume of engravings published as *Ākama kalaiccittira paṭaṅkaḷ*. Here he bears a trident upon his head, rather than having a trident as his head, which seems to be the prescription of our text (93c). The prescriptions for some of the other *āyudhapuruṣas*, however, describe the weapons as being worn on the head (e.g. 87 and 89).

Fig. 13. Two-armed Caṇḍeśvara as depicted in the volume of drawings accompanying the *Pratiṣṭhālakṣaṇasārasamuccaya* (6:183). The text's four-armed prescription is not illustrated in that volume. The word *ṭaṅka*, which often refers to an axe, has here been interpreted as a dagger.

Fig. 14. Bhṛṅgin as depicted on p. 53 of the volume of line drawings accompanying the *Pratiṣṭhālakṣaṇasārasamuccaya* (6:245–6).

Fig. 15. Nandin with monkey face as doorkeeper. Rock-cut shrine at Kunnattur (Kuṉṉattūr), Madurai Taluk, Madurai District. He holds an open lotus in his left hand which his right hand toys with. Pattabiramin (1975:52) identifies this figure only as a doorkeeper with a monkey's face; but the other monkey-faced doorkeeper to which we have referred in our annotation (see p. 169), that at Kottukkal (Kōṭṭukkal), Pattabiramin (1975:71) links, somewhat ambiguously, with Nandin: 'Ce bas-relief évoque la malédiction de Rāvaṇa par Nandikeśvara'. The story of the curse, as we have seen (p. 169 and fn. 115), has led Saundara Rajan to identify these figures as Hanumān, which seems to us unconvincing. The curse furnishes evidence for Nandin being monkey-faced outside Śaiva literature; for a Śaiva myth accounting for Nandin's monkey-face, see fn. 41 on p. 100). Photo: Emmanuel Francis.

Fig. 16. Adhikāranandin with monkey's face. Gangaikondan (Kaṅkaikkoṇḍāṉ), Kailāsanātha temple. Tirunelveli Taluk, Tirunelveli District. The upper hands, as is typical of images of Adhikāranandin (cf. Figs. 18 and 17), hold an axe and a deer, and the front hands are clasped in *añjali* with a long implement tucked at an angle behind them such that it typically sticks up above one shoulder. The weapon here may be a sword or a stick. Photo: R. Ilakkuvan.

Fig. 17. Adhikāranandin with bull's face. Madurai, Mīnākṣī-Sundareśvara temple, Madurai. Photo: EFEO/IFP (P. Z. Pattabiramin).

Fig. 18. Adhikāranandin with human face. Darasuram (Tārācuram), Airāvateśvara temple, Kumbhakonam Taluk, Tanjore District. Here the nature of the weapon tucked behind the front hands clasped in *añjali* is not certain: it could be a sword (with sheath?) or it could be intended to be a standard (*dhvaja*) with a bull upon it, as in Fig. 17. Photo: Dominic Goodall.

Fig. 19. Indian - School of Bengal or Bihar. Surya Deva (The Sun God) PMA: Gift of Mrs. N. R. Norton, Mrs. Richard Wain Meirs, Mrs. Edwin N. Benson, Jr., and Mrs. William A. M. Fuller in memory of Mrs. Jones Wister, 1927. Philadelphia Museum of Art 1927-9-1.

Sūrya. Much could be said about this fascinating and extremely detailed sculpture, but what primarily concerns us here is that it is in a Northern style, two notable features of which are the Persian boots and the two hands lowered rather than held up at the level of the shoulders: contrast this with the South Indian style of the next image.

Fig. 20. Sūrya from Śivapuranātha Temple, Sivapuram, Kumbhakonam Taluk, Tanjore District. The hands are held right back against the shoulders, as appears to be prescribed in our verse 2 and, as in all South Indian images of the sun, his feet are not covered with Persian boots. Photo: EFEO/IFP (P. Z. Pattabiramin).

Fig. 21. Bṛhaspati, Cūryaṉār Kōyil (Kulottuṅgacōḻamārtāṇḍālaya), Kumbhakonam Taluk, Tanjore District. As our text prescribes (4cd), he and all the other planets, with the exception of Rāhu and Ketu, raise one hand in *abhaya* and place the other on the thigh. Other Cōḻa representations of the planets (e.g. those on the gateways of the temple at Chidambaram) follow this simple prescription. Photo: EFEO/IFP (S. Natarajan).

Fig. 22. Rāhu and Ketu, Chidambaram, South Gopuram, lower storey. Both these planets clasp their hands together in *añjali*, as our text prescribes (5ab). Photo: EFEO/IFP (K. Ramesh Kumar).

Fig. 23. Tejaścaṇḍa, Cūryaṉār Kōyil (Kulottuṅgacōḻamārtaṇḍeśvara), Kumbhakonam Taluk, Tanjore District. The pose is that characteristic of Caṇḍeśvara, with the leg left tucked up and the right hangin down. Instead of *abhaya* (5c), the hands are clasped in *añjali*. Photo: EFEO/IFP (S. Natarajan).

Fig. 24. Triśūlapuruṣa to the worshipper's left of the entrance to the East-facing, rock-cut Satyagirīśvara shrine at Tirumayam (Tirumeyyam), Tirumayam Taluk, Pudukkottai District. Here the head is placed between the two outer prongs of a trident whose central prong

plainly protrudes above it (see p. 100 below). The date and dynastic affiliation of this construction seem uncertain: SOUNDARA RAJAN assumes (1998: *passim*) that it belongs to the Muttaraiyars and tentatively places it in the third decade of the eighth century (1998:56). As for the largely effaced musical inscription at the site, he rejects (1998:30) the theory, which used to be widely accepted, that it was Pallava and of the seventh century (see, e.g., SRINIVASA AIYAR 1941:4–11 and VENKATARAMA AYYAR 1944:1214). Photo: Dominic GOODALL.

FIG. 25. Nandin, to the left of the door on the upper storey of the inside of the East Gopuram at Chidambaram. The implements (axe, trident, deer and *kapāla*) appear to have been generalised for both principal watchmen, and so are not those of our text; but Mahākāla's pot-belly (see next figure) makes the pair recognisable. Both figures are fanged and so equally 'fierce'. Photo: EFEO/IFP (K. RAMESH KUMAR).

FIG. 26. Mahākāla, to the right of the door on the upper storey of the inside of the East Gopuram at Chidambaram (K. RAMESH KUMAR). Photo: EFEO/IFP.

FIG. 27. Sadāśiva sculpted in low relief on the West face of an interior column in the sixteen-pillared *maṇḍapa* outside the Southern Gopuram of the Ekāmbareśvara temple in Kancheepuram. Representations of Sadāśiva from the Tamil-speaking South appear not to have survived from before the Vijayanagara period. It is possible that one reason for their rarity is that the ubiquitous *liṅga* was itself regarded by Saiddhāntikas as in some sense an 'image' of Sadāśiva. One early South Indian sculpture, however, is considered by some to be a Sadāśiva: see FIG. 29. For a discussion of the heads and their arrangement, see our note ad verse 28. We are not able to determine what all ten hands hold. Photo: EFEO/IFP (K. RAMESH KUMAR).

FIG. 28. Sadāśiva with Manonmanī from the left hand column as one enters the Sundareśvara shrine at the Mīnākṣī-Sundareśvara temple in Madurai. Photo: EFEO/IFP (P. Z. PATTABIRAMIN).

FIG. 29. Bhairava (?), originally from Melcheri (Mēlcēri) near Kaveripakkkam (Kāvēripākkam) in South Arcot District, now in a courtyard of the Government Museum in Madras, bearing a provisional

registration number '7'. This beautiful, though much damaged, sculpture was first published and described by Rao (1914, Vol. II, Part II, pp. 380–2) who identifies it as a Maheśamūrti and tentatively dates it to the eighth century. If it were a Sadāśiva, then it would be by a long way the earliest to be found in the Tamil-speaking South, even if Rao's dating be thought to be too early by a century. But one important feature seems to us to make this identification doubtful, and that is that the knitted brows and bulbous eyes, as well as the chaplet of skulls (cf. those on the AGHORA face of Fig. 44), plainly mark the frontal face out to be fierce: it cannot be the tranquil East-facing TATPURUṢA face. It may also be remarked that the squat-like posture (*utkaṭāsana*) is not one we would expect Sadāśiva to adopt. Most of the still discernible implements—the *khaṭvāṅga* (of which only the skull that surmounts it is visible), the hour-glass drum, the serpent, the shield, the freshly decapitated human head, and the *kapāla*—also suggest rather a fierce or Bhairava form, than a mild and kindly disposed Sadāśiva. The owl too, perched on the top of the skull of the *khaṭvāṅga*, is presumably meant to suggest Śiva's darker side. Nevertheless, it cannot perhaps be absolutely excluded that this sculpture might have been intended to show the South-facing AGHORA face of Sadāśiva. It is perhaps worth clarifying one misleading comment in Rao's description. Rao states (p. 380): 'It has, as required, four faces, three of which are visible in the photograph'. In fact only three faces have been sculpted, just as in the East Indian Sadāśivas, and there is no fourth face carved on the sculpture's rear side. Photo: Dominic Goodall.

Fig. 30. Second view of above. Photo: Dominic Goodall.

Fig. 31. Caṇḍeśvara (?) with club, cut into the face of the rock a few yards to the left of the structure now enclosing the main rock-cut shrine at Siyamangalam (Cīyamaṅkalam), Vandavasi Taluk, Tiruvannamalai District. The date of his image is uncertain: he sits in the posture typical of South Indian Caṇḍeśvaras of all periods and he has the coiffure typical of early Cōḻa and pre-Cōḻa ones: his matted locks hang down around his face (*jaṭābhāra*). His weapon, here the club, he holds in his right hand, which is also typical, as is his rather high necklace. Unusually he has no *yajñopavīta*. Photo: Dominic Goodall (image pointed out by Babu N. Ramaswamy).

FIG. 32. Caṇḍeśvara (?) with a club, from the rock-cut shrine at Arittapatti (Ariṭṭāpaṭṭi). This figure is carved into the wall to the left of the entrance of the shrine and is flanked by a seated Gaṇeśa carved to the right of the entrance. This is the same arrangement as is found in Devarmalai. Both these non-ithyphallic Caṇḍeśvara figures bear a club around which a serpent is entwined and have elsewhere been identified as Lakulīśas (SOUNDARA RAJAN 1998:53). That at Arittapatti differs from other typical early South Indian Caṇḍeśvaras in that he holds the club in his left hand and that his hair is arranged above his head in some sort of crown. The figure in Devarmalai (Tēvarmalai), however, wears the *jaṭābhāra* and holds the club in his right hand (see Plate XXXIII in SOUNDARA RAJAN 1998). Furthermore, left-handed Caṇḍeśvaras are not entirely unknown (see FIG. 34). Both figures, that at Arittapatti and that at Devarmalai, have elsewhere also been identified as Caṇḍeśvara (PATTABIRAMIN 1975, labels for Plates XCVIII and CLXI). We are inclined to agree that both sculptures do in fact represent Caṇḍeśvara, who, as Emmanuel FRANCIS has pointed out to us (letter of 20.vi.2005), appears in other early sites to be paired with Gaṇeśa and treated as a doorkeeper, notably at Bhairavakoṇḍa (see fn. 128 on p. 186). Just before publication, we became aware that the same identification (as Caṇḍeśvara) is similarly defended at some length by EDHOLM 1998. Is it conceivable, then, that the distinctive attribute of the generic *dvārapālaka* of later times, the club, is in part the legacy of the club-wielding watchman-Caṇḍeśvara? Photo: EFEO/IFP (P. Z. PATTABIRAMIN).

FIG. 33. Caṇḍeśvara with club from Tirutāṉṟōṉṟīcuvarar temple in Uraiyur (Uṟaiyūr), a suburb of Trichy (Tiruccirāpaḷḷi). But for the club, this is a typical Caṇḍeśvara of the early Cōḻa period. The club has markings similar to those on the axe of FIG. 36 suggestive of cord tied to bind the blade of an axe to its shaft. There is, however, no blade. Photo: Dominic GOODALL.

FIG. 34. Caṇḍeśvara from the Pañcavarṇeśvara temple in Uraiyur (Uṟaiyūr). Note here that the implement, a club, is held in the divinity's left hand rather than his right. Photo: EFEO/IFP (P. Z. PATTABIRAMIN).

FIG. 35. Caṇḍeśvara sculpted to the North East of the *liṅga* (which he faces) in the West-facing Vāgīśvara shrine at Malaiyadipatti (Malaiyaṭipaṭṭi), Kolattur Taluk, Pudukkottai District. This is possibly the earliest surviving cult-image of Caṇḍeśvara in South India that was without any doubt intended to be so placed. The figure has been tucked away in an unobtrusive position behind a pier or buttress of rock that juts out a short way in front of the rock-cut Northern flank of the shrine: in other words, the image can only have been placed there because it was important to have it in the North East. Two channels carry away whatever has been poured over the *liṅga* to the North and, as has been pointed out to us by Dr. Charlotte SCHMID, the one that appears to be the earlier of the two was carved out along the wall of the shrine and round the pier such that it passes directly beneath the sculpture of Caṇḍeśvara. An inscription of Viṭelaviṭuku Muttaraiyaṉ dates the *pratiṣṭhā* to the sixteenth regnal year of the Pallava king Dantivarman, which K. R. SRINIVASA AIYAR (1941:20) identified as corresponding to 804 AD. Others date the shrine earlier because they accept different dates for Dantivarman: K. R. VENKATARAMA AYYAR (1944:1060), for example, has his reign begin in c. 775 AD, which would mean the cave would have been completed c. 791 AD.[35] Photo: Dominic GOODALL.

FIG. 36. Caṇḍeśvara, from the Amṛtaghaṭeśvara temple in K. Taccur (Taccūr), Kallakuruchi Taluk, Villuppuram District. This is the typical early Cōḻa or just pre-Cōḻa Caṇḍeśvara, holding his familiar axe. The stylisation of the *jaṭābhāra* is different from the others we have shown here: most of the hair is split into two lumps that fall on either side of the face, but a small amount is gathered into what looks like a bun that sits at the top of the back of the head. The date of the image is uncertain, but an apparently unpublished inscription giving a single Sanskrit verse in Pallava Grantha script at the base of an aedicule found at the same site links the foundation of a Dayāvakeśvara temple, to which this figure might belong, to the daughter of an otherwise unknown Bāṇa chieftain called Viṣṇu. On palaeographic grounds, we suspect that the inscription could not be dated much later than the ninth century and it might be earlier. Photo: Babu N. RAMASWAMY.

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[35] For a tabulation of nine different chronologies of the Pallava kings offered by different scholars between 1928 and 1968, see SRINIVASAN 1979:25; for the particular difficulties in dating Dantivarman, see SRINIVASAN 1979:42–4.

FIG. 37. Four-armed and four-headed Caṇḍeśvara corresponding fairly nearly to our prescription, but with the implements of the back hands inverted and the 'trident' being in fact replaced by a *vajra*, perhaps as a result of the kind of confusion one might call a copying error, since the *vajra* resembles a trident in that it consists simply in two trident-heads linked together pointing away from each other. We must also assume that the deity's front right hand is holding a *kuṇḍikā*, but all that can be seen is a roundish object, perhaps intended to be spherical, with a circle traced upon it that faces the viewer: it could as easily be intended as some sort of flower. A line of the beads of a rosary can be discerned crossing the palm of the front right hand. The four heads have led to the mistaken identification (in the IFP's photothèque) 'Brahmā-Caṇḍeśvara'. This label is not to be found in the temple itself, where the statue occupies its normal place, that is to say facing towards the central shrine in an independent shrine of its own situated between the central shrine and the *prākāra* wall to the North-East of the principal focus of worship. Another conventional (two-armed, axe-bearing) Caṇḍeśvara has been added to the viewer's left of the old one and facing East: it appears to be more recent by several centuries. (We are grateful to Dr. Charlotte SCHMID for discussing the two images *in situ* with Dominic GOODALL.) Uttarāpatheśvara temple in Tiruchchengattankudi (Tirucceṅkāṭṭāṅkuṭi), Nannilam Taluk, Tanjore District. Photo: EFEO/IFP (P. Z. PATTABIRAMIN).

FIG. 38. Detail of above.

FIG. 39. Four-armed Caṇḍeśvara, from Tēvarciṅkapperumāṉ Temple, Tiruvālaṅkāṭu, Tiruttani Taluk, Tiruvallur District. This four-armed figure appears to have all the implements of our prescription (verse 101) with the exception of the trident. Their arrangement, however, is different: the back hands hold the rosary and *kuṇḍikā* and the axe is tucked into the crook of his front right arm. His front hands are joined in *añjali*. Here the *jaṭāmukuṭa* has replaced the *jaṭābhāra*; what has survived unchanged is the characteristic arrangement of the legs. Photo: EFEO/IFP (P. Z. PATTABIRAMIN).

FIG. 40. Skanda on peacock from the shrine to Skanda in the compound of the Tiruvālīśvara temple, Tirunelveli District, Ambasamudram Taluk. Photo: Dominic GOODALL.

FIG. 41. Kṣetrapāla depicted on p. 96 of the volume of line drawings accompanying the *Pratiṣṭhālakṣaṇasārasamuccaya*. Note how distant the realisation is from the prescription: *kapālamālinaḥ* (of 6:325) is reflected only in a label and the *śūla* is interpreted as a *bhalla*.

FIG. 42. Kṣetrapāla from Omantur (Ōmanṭūr), Tindivanam Taluk, Villupuram District. From the Śaiva Bhīmeśvara temple near the North-facing Cōḻa-period brick temple now known as the Vīranārāyaṇa-perumāḷ. This is typical of the Cōḻa-period Kṣetrapāla/Bhairava figures found usually within the inner *prākāra* facing inwards in the North-East corner. In fact, as is clear from the survey published by LADRECH (2004), this four-armed form is overwhelmingly the most common type to be met with in the Tamil-speaking South. As is usual, at least some of the head hair points upwards; the body is naked but for his jewellery, his *yajñopavīta* and a serpent round the waist; and there are four hands, of which the front two are more prominently noticeable than the rear two. His front right hand holds a trident (the only attribute held by the fanged, two-armed form prescribed in our text in 98cd) and his left a *kapāla*. The back two hands hold an hour-glass drum and a *pāśa*. Behind him, in very shallow relief, is a dog. Photo: EFEO (Babu N. RAMASWAMY).

FIG. 43. The Buddhist Goddess Shyama Tara (Green Tara) Attended by Sita Tara (White Tara) and Bhrikuti, India, Madhya Pradesh, Sirpur, circa 8th century. Attributed to Kumaradeva (India, active 8th century). Copper alloy inlaid with silver. 15 x 10 1/8 in. (38.1 x 25.71cm). Los Angeles County Museum of Art, From the Nasli and Alice Heeramaneck Collection, Museum Associates Purchase. M.84.32.1a-d. Photograph ©2005 Museum Associates/LACMA.

According to the identification of PAL (1988:106–7), who dates this bronze to not later than 800 AD, the central deity is Cundā. Others, as he explains (referring to more than ten earlier publications), have identified her with Tārā. For our purposes, what is of interest is the extremely detailed throne of worship, which, although the deity is Buddhist, shows features that are common to Śaiva thrones: lions hold up a throne seat, over which there spill a few folds of drapery or bedding (*chadana*), and on top of that rests a lotus blossom, the stalk of which has clearly grown up from beneath between the legs of the throne. The lotus-stalk is surrounded by snake-ladies (*nāginī*), who are recognisable as such by their hoods. PAL shows small images that reveal that the deities may be removed to reveal an empty throne: could this perhaps be in order that the throne might first be 'prepared' as in mental worship before the deity is 'invited' to occupy it? PAL (1988:106) suggests that this bronze might have been produced for a Buddhist monastery in Sirpur. The detailed treatment of the throne of worship arguably makes it appropriate for a religious specialist.

FIG. 44. West Bengal, Cosmic Form of Shiva (Sadashiva), c. 1100, black chloritic schist, 80.7 x 46.4 x 12.7 cm, The James W. and Marilynn Alsdorf Collection, 146.1997, the Art Institute of Chicago. Front view. Photograph by Michael Tropea, Chicago. Photography © The Art Institute of Chicago.

Sadāśiva, c. 1100, West Bengal (also illustrated by PAL 1997:21). The *khaṭvāṅga* is given a trident top, but two tiny skulls can be discerned below the prongs. The pomegranate (*bījapūra*) has been opened out to display its seeds, so that it resembles Vināyaka's dish of *laḍḍus*. The only implement that cannot really be 'read' is the rosary in the centre: this may be because it is damaged or because it is intended to be represented as concealed in a cloth bag; it is clearly identifiable in other Eastern Indian images (e.g. that of HUNTINGTON 1984, Plate 226). Not only do we see here all the implements prescribed in our text (verse 32), we also see an attempt to distinguish the characteristics of the faces: the principal face is the Eastern, regal face of TATPURUṢA; that on the North (the viewer's right) is the more feminine VĀMADEVA; that to the South, of AGHORA, is given a moustache, bulging eyes and what might be a chaplet of skulls round the top of his head. A small Nandin appears to the (viewer's) right of Sadāśiva's knee, but in a four-armed form that differs from our prescriptions (9 and 67). On the left, Mahākāla carries the same accoutrements as he is assigned in verse 68 in the arrangement transmitted by the *Mṛgendrapaddhatiṭīkā* (which we have adopted) and not that of our MSS. To the left and right respectively above the central deity are Vināyaka and a figure that might be intended to be feminine (cf. the epicene worshippers below the lotus throne), perhaps a very plain Sarasvatī. These might be the divinites of the lintel of the doorway, in which case their positions are not the same as in our text (verses 6–7). No allusion is made in any of the texts we have seen to Sadāśiva's being ithyphallic, and we have not found this feature on other sculptures.

FIG. 45. Eternal Shiva (Sadashiva). Artist/maker unknown. India, Bengal, ca. early? 12th century. Talc schist? H: 33 inches, W: 19 inches, D: 6 inches. Made in: India. University Museum, University of Pennsylvania. Currently displayed in room 231 of the Philadelphia Museum of Art.

Note that in this image of Sadāśiva the North and South faces have been exchanged. This could be attributed to an error on the part of the craftsman, but it is conceivable that we are looking at a West-facing image, in other words that the frontal face is that of SADYOJĀTA. (The same inversion occurs in HUNTINGTON 1984, Plate 226.) At the base of the image, to the (viewer's) left of Śiva's vehicle, is what appears to be a dancing Bhṛṅgin wielding a skull-staff. It seems possible that the lions on either side of the bull are intended to be the lion-legs of the mental throne of worship.

॥ अघोरशिवाचार्यविरचितः ॥

॥ पञ्चावरणस्तवः ॥

आदित्यबिम्बमध्यस्थं रक्तमूर्तिं सदाशिवम् ।
प्रणम्य परिवारेण स्तोष्ये ऽभ्यर्चितमीश्वरम् ॥ १ ॥

पद्मासनं रक्ततनुं द्विनेत्रं श्वेताब्जयुक्तांसगहस्तयुग्मम् ।
रक्ताम्बरालेपनमाल्यभूष्यं स्थितं सहाङ्गैः शिवसूर्यमीडे ॥ २ ॥

सोमं सितं बुधं गौरं गुरुं गोरोचनाद्युतिम् ।
शुक्रं शुक्लं च पूर्वादिदिक्ष्वथाग्न्यादिकोणगान् ॥ ३ ॥

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2 This verse is quoted in the *Ātmārthapūjāpaddhati*, T. 1056, p. 376.

3–5b Verses 3–4 are quoted by Vaktraśambhu in the *Mṛgendrapaddhatiṭīkā* (IFP T. 1021, pp. 75–6). Verses 3–5b appear incorporated into Saundaranātha's *Śambhupuṣpāñjali* as 1:68–70b.

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1 Before the verse P_4S add: पञ्चावरणस्तोत्रं; and T adds: अथ पञ्चावरणस्तोत्रप्रारम्भः **1 a.** आदित्य°] Σ; — P_1 **1 b.** रक्तमूर्तिं] $P_1P_2P_4$SE; रक्तमुक्तिं P_3^2; रक्तिमूर्तिं T^{pc}; रक्तिमूक्तिं T^{ac} **1 d.** स्तोष्ये ऽभ्यर्चितम्] P_1E; स्तोष्याभ्यर्चितम् P_2P_4S; स्त्योष्ये भ्यच्च्यतम् P_3^2; तोण्या (?) भ्यर्चितम् T **2 a.** रक्ततनुं द्विनेत्रं] P_2P_4STE, *ĀPūPa*; रक्त — त्रं P_1; रक्ततनुद्विनेत्रं P_3^2 **2 b.** श्वेताब्जयुक्तांसगहस्त°] $P_1P_3^2$; श्वेताब्जयुक्तं सहहस्त° P_2STE_B; श्वेताब्जयुक्तांसहहस्त° P_4; श्वेताब्जयुक्तांसकहस्तयुग्मम् E_D, *ĀPūPa* **2 c.** रक्ताम्बरालेपनमाल्यभूष्यं] $P_1P_2P_4$SE, *ĀPūPa*; रक्ताम्बरालेपनमाल्यभूषं P_3^2; रक्तांबरालेवनमाल्पमूषं T **2 d.** स्थितं] Σ; सितं P_3^2 •°डे] Σ; — P_1 **3 a.** सोमं सितं बुधं] $P_3^2P_4S^{pc}$E, *MṛPaṬī*; — तं बुधं P_1; सोमसितं बुधं P_2T; सोमसुतं बुधं S^{ac}; सोमं बुधं सितं *ŚamPuAñ* **3 b.** गुरुं गोरोचना°] P_2P_4TE, *MṛPaṬī*, *ŚamPuAñ*; गुरुं गोरोचन° P_1; गुरूं गोरोचना° P_3^2; गुरुं गोरचना° S **3 c.** शुक्रं शुक्लं] P_1E, *MṛPaṬī*, *ŚamPuAñ*; शुक्लं शुक्लं P_2P_4ST; शुक्लं शुक्रं P_3^2 **3 cd.** पूर्वादिदिक्ष्वथाग्न्यादिकोणगान्] P_3^2E, *ŚamPuAñ*; पूर्वादिदिक्षथ — P_1; पूर्वादिक्ष्व ⏓ ग्न्यादिकोणकान् P_2; पूर्वादिदिक्ष्वसाग्न्यादिकोणकान् P_4S^{pc}; पूर्वादिदिक्ष्ववाग्न्यादिकोणकान् S^{ac}; पूर्वादिक्ष्वाग्नेयादिकोणकान् T (unmetrical); पूर्वादिदिक्ष्वथाग्न्यादिकोणकान् *MṛPaṬī*

रक्तं भौमं श्यामदेहं च सौरिं कृष्णं राहुं धूम्रवर्णं च केतुम्।
वामैर्हस्तैर्नौमि तान् षट् समेतान् वामोरुस्थैर्दक्षिणैः साभयैश्च॥ ४॥

अर्धकायोर्ध्वकेशौ च राहुकेतू कृताञ्जली।
अब्जाभयकरं रक्तं तेजश्चण्डमुपास्महे॥ ५॥

[द्वारपूजा]

ऊर्ध्वोदुम्बरमुखदक्षिणे निविष्टं श्यामाङ्गं गणपतिमाश्रये दधानम्।
वामे लड्डुकपरशुं कराब्जयुग्मे दन्तं च स्वकमपरत्र चाक्षमालाम्॥ ६॥

ऊर्ध्वोदुम्बरमुखवामतो निविष्टां वन्दे ऽहं धवलरुचिं सरस्वतीं च।
वामे पुस्तकमथ दक्षिणे ऽक्षमालां बिभ्राणां करयुगले वराभये च॥ ७॥

6–15 From verse 6 to the 11th syllable of 15a inclusive, this block is quoted by Vaktraśambhu in the *Mṛgendrapaddhatiṭīkā* (IFP T.1021, pp. 78–80) prefaced by तत्र देवतानां ध्यानम्… Verses 6–12 are quoted in Trilocanaśiva's *Somaśambhupaddhatiṭīkā* (IFP T. 170, pp. 22–3) prefaced by एतद्द्वारपालानां ध्यानमुक्तं पञ्चावरणस्तवे ऽस्मद्गुरुभिः…

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4 a. सौरिं] $P_1P_3^2E$, *MṛPaṬī*, *ŚamPuAñ*; सौरीं P_2P_4ST **4 c.** वामैर्हस्तैर्नौमि] $P_2P_3^2P_4STE$, *ŚamPuAñ*; वामै --- P_1; वामे हस्तैर्नौमि *MṛPaṬī* **4 d.** वामोरुस्थैर्दक्षिणैः साभयैश्च] E, *MṛPaṬī*, *ŚamPuAñ*; वामोरुहस्तैर्दक्षिणैश्चाभयैश्च P_1 (unmetrical); वामोरुहस्तैर्दक्षिणैः साभयैश्च P_2P_4ST (unmetrical); वामोरुस्थैर्दक्षिणैः सांगयैश्च P_3^2 **5 a.** °केशौ च] Σ; ⏑शौ च P_1; °केशं च P_3^2 **5 b.** राहुकेतू कृताञ्जली] E, *ŚamPuAñ*; --- P_1; राहुकेतुकृतांजलिम् P_2ST; रक्तस्रग्रलोचनं P_3^2; राहुं केतु कृतांजलिम् P_4 **5 c.** अब्जाभय°] Σ; वराभय° P_3^2 **6 ab.** °मुखदक्षिणे निविष्टं श्यामाङ्गं] P_3^2E, *MṛPaṬī*, *SoPaṬī*; °मुखे दक्षिणे निविष्टं श्यामाङ्गं P_1 (unmetrical); °मुखानि दक्षिणे निविष्टं श्यामां P_2ST (unmetrical); °मुखदक्षिणे निविष्टं श्यामां P_4 (unmetrical) **6 b.** °पतिमाश्रये दधानम्] P_2P_4STE, *MṛPaṬī*, *SoPaṬī*; --- नम् P_1; °पतिमाये दधानम् P_3^2 (unmetrical) **6 c.** °परशुं कराब्ज°] Σ; °परशुकाब्ज° P_3^2 (unmetrical) **6 d.** दन्तं च स्वकमपरत्र चाक्षमालाम्] $P_1P_3^2E$, *SoPaṬī*; दन्तपाशमितरेषु च हस्तमालां P_2 (unmetrical); दन्तं च पाशमितरेषु च हस्तमालाम् P_4S (unmetrical); दन्तपाशमितरेषु हस्तमालाम् T (unmetrical); दन्तं च स्वकमपरत्र साक्षमालां *MṛPaṬī* **7 a.** ऊर्ध्वोदुम्बरमुखवामतो निविष्टां] $P_3^2P_4E$, *MṛPaṬī*; ऊ -ो दुम्ब ⏑ मु --- ं P_1; ऊर्ध्वोदुम्बरमुखवामतो निविष्टं P_2S; ऊर्ध्वोदुम्बरवामतो निविष्टं T (unmetrical); ऊर्ध्वोदुम्बरमुखवामतो ऽतिविष्टं *SoPaṬī* **7 b.** धवलरुचिं] Σ; धवळरूचिं T (unmetrical) **7 c.** दक्षिणे ऽक्षमालां] P_2P_4STE, *MṛPaṬī*, *SoPaṬī*; दक्षिणे चाक्षमालां P_1 (unmetrical); दक्षिणेक्षमाला P_3^2 **7 d.** वराभये] $P_1P_3^2E$; वराभयौ P_2P_4ST, *MṛPaṬī*, *SoPaṬī*

तन्मध्यतः कमलमध्यसुखोपविष्टां
हस्तिद्वयोद्धृतघटाम्बुकृताभिषेकाम्।
सव्ये वराब्जसहितां महतीं च लक्ष्मीं
वामे तु बिल्वफलपद्मधरां सुपीताम्॥ ८॥

शूलाक्षमाले दधतं कराभ्यां वामेतराभ्यां जटिलं त्रिणेत्रम्।
द्वार्दक्षिणस्थां समवाप्य शाखां रक्तं स्थितं नन्दिनमाश्रयामि॥ ९॥

तदुत्तरे तत्र निविष्टमूर्तिं गङ्गां च शुक्लां मकराधिरूढाम्।
हस्तद्वये दक्षिणवामसंस्थे नीलोत्पलं पूर्णघटं वहन्तीम्॥ १०॥

तद्वामशाखास्थितकृष्णमूर्तिं नागोपवीतं जटिलं सुदंष्ट्रम्।
कपालशूलान्वितवामसव्यकरं महाकालमहं प्रपद्ये॥ ११॥

यमुनां दक्षिणे तस्य श्यामां कूर्मस्थितां भजे।
वामदक्षिणहस्तस्थपूर्णकुम्भासितोत्पलाम्॥ १२॥

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8 b. हस्तिद्वयोद्धृत°] P_1E_D; हस्तद्वये धृत° P_2T; हस्तद्वयोद्धृत° P_3^2S, *MṛPaṬī*, *SoPaṬī*; ह ⏓ द्वयोद्धृत° P_4; हस्तिद्वयोद्धत° E_B 8 c. सव्ये वराब्जसहितां] P_2 P_4STE, *MṛPaṬī*, *SoPaṬī*; ---जसहितां P_1; वनाब्जसहिता P_3^2 • महतीं च] $P_1P_3^2P_4E$, *MṛPaṬī*, *SoPaṬī*; महतीत P_3^1T; महती च S 8 d. °पद्मधरां सुपीताम्] $P_1P_3^2P_4E$, *SoPaṬī*; °पद्मधरा सुपीतां P_2ST; °पद्मधरां ⊔ सु *MṛPaṬī* 9 a. °माले दधतं] $P_1P_3^2E$; °माला दधतं P_2P_4S, *MṛPaṬī*; °मालां दधतं T; °मालां दधतीं *SoPaṬī* 9 b. जटिलं त्रिणेत्रम्] $P_1P_3^2P_4E$, *MṛPaṬī*, *SoPaṬī*; जटिलन्त्रिणेत्रां P_2; +जटिलत्रि+ ×टि× णेत्र+ां S; जटिलत्रिणेत्राम् $S^{pc}T$ 9 c. द्वार्दक्षिणस्थां] Σ; द्वार्दणस्थां T (unmetrical) 9 d. रक्तं स्थितं नन्दिनमाश्रयामि] $P_1P_3^2E$, *SoPaṬī*; रक्तास्थितं नन्दिनमाश्रयामि P_2P_4S; रक्तास्थितं नन्दिनमा ब्म (?) या (?) मि T; रक्तं स्थितं नन्दिनमाश्रयामः *MṛPaṬī* 10 ab. निविष्टमूर्तिं गङ्गां च] Σ; निवि --- गाङ्ग P_1 10 b. °रूढाम्] $P_1P_2P_3^2SE$, *MṛPaṬī*, *SoPaṬī*; °रूढं P_4; °रूडाम् T 10 c. °संस्थे] Σ; °संज्ञे P_3^2 10 d. पूर्णघटं वहन्तीम्] $P_1P_3^2P_4E$, *MṛPaṬī*, *SoPaṬī*; पूर्नघटं वहन्तीम् P_2S; पूर्णघटं वहन्ती T 11 a. तद्वामशाखास्थित°] P_2P_4STE, *MṛPaṬī*, *SoPaṬī*; --- स्थित° P_1; तद्वामशाखासित° P_3^2 11 b. नागोपवीतं जटिलं सुदंष्ट्रम्] $P_1P_2P_3^2$ P_4, *MṛPaṬī*, *SoPaṬī*; नगोपवीतजटिलं सुदंष्ट्रं S; नागोपवीतिं जटिलं सु× नेत्रम्× +दंष्ट्रम्+ T; नागोपवीतं जटिलं त्रिणेत्रम् E 11 d. °महं प्रपद्ये] Σ; °ह --- P_1 12 b. भजे] Σ; भुजे T^{ac} 12 c. °हस्तस्थ°] $P_1P_3^2E$, *MṛPaṬī*, *SoPaṬī*; °हस्तं च P_2P_4ST 12 d. °सितोत्पलाम्] Σ; °सितो --- P_1

कल्पान्ताग्निप्रभं चास्त्रमथोदुम्बरगं भजे।
दिव्यान्तरिक्षभूमिष्ठविघ्नसङ्घनिवारकम्॥ १३॥

[वास्तुपतिपूजा]

हंसाब्जस्थं तुन्दिलं लम्बकूर्चं गौरं वन्दे युक्तमास्यैश्चतुर्भिः।
हस्तद्वन्द्वे कुण्डिकां स्रुक्समेतां वामे ऽन्यस्मिन्साक्षमालं स्रुवं च॥ १४॥

तं वास्तुपं निर्ऋतिकोणगतं, गणेशं
    विघ्नापहं तदनु वायुगमुक्तरूपम्।
सौम्ये महापदयुतां श्रियमुक्तरूपां

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13 This verse is quoted by Nirmalamaṇi in his *Kriyākramadyotikāprabhā* on p. 55, prefaced by तथा श्रीमत्पञ्चावरणस्तवे गुरुभिरादर्शितम्

13–15 From verse 13 to the 11th syllable of 15a inclusive, this block is quoted by Trilocanaśiva in his *Somaśambhupaddhatiṭīkā* (IFP T. 170, p. 24) prefaced by अस्त्रस्य वास्तुपतेश्च ध्यानमुक्तं पञ्चावरणस्तवे···

15 गणेशं···उक्तरूपम्···श्रियमुक्तरूपां] See verses 6 and 8.

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13 a. कल्पान्ताग्निप्रभं] P^2_3E, *SoPaṬī*, *KriKraDyoPra*; ---ल्पान्ताग्निप्रभञ् P_1; कल्पान्तानिप्रभां P_2P_4ST; कल्पान्ताग्निनिभं *MṛPaṬī* 13 b. °थोदुम्बर°] P_1, *SoPaṬī*; °धोदुम्बर° $P_2P^2_3P_4$STE, *MṛPaṬī*, *KriKraDyoPra* 13 c. दिव्यान्त°] $P_1P_2P^2_3P_4$ST, *MṛPaṬī*, *SoPaṬī*, *KriKraDyoPra*; दिवन्त° E_D; दिव्यन्त° E_B 13 d. °सङ्घनिवारकम्] P_1, *MṛPaṬī*, *SoPaṬī*, *KriKraDyoPra*; °संघनिवारणं $P_2P^2_3P_4$SE; °संखनिवारणम् T 14 a. हंसाब्जस्थं तुन्दिलं लम्ब°] P_2P_4STE, *SoPaṬī*; हंसाब्ज --- ब° P_1; हंसाब्जस्तं तुन्दिलं च P^2_3 (unmetrical); हंसाब्जस्थन्दिलं लब्ध° *MṛPaṬī* (unmetrical) 14 b. °मास्यै°] Σ; °माल्यै° *MṛPaṬī* 14 c. हस्तद्वन्द्वे] Σ; हस्तम्भोजैः P^2_3 •कुण्डिकां स्रुक्समेतां] P_1E; कुण्डिकासृक्समेतां P_2; कुण्डिकामक्षमालां P^2_3; कुण्डिकां स्रुक्समेतान् P_4; कुण्डिकां सृक्समेतान् S; कुण्डकोसृक्समेतान् T; कुण्डिकास्रुक्समेतां *MṛPaṬī*; कुण्डिकां सृक्समेतां *SoPaṬī* 14 d. वामे ऽन्यस्मिन्साक्षमालं स्रुवं च] *em.*, E^{pc}_D; वामे न्यस्मिन् --- स्रुवं च P_1; वामे न्यस्मिन् साक्षमालां सृवं च P_2S; बिभ्राणं च स्रक्स्रवौ स्वैश्चतुर्भिः P^2_3; वामे न्यस्मिन् साक्षमालां स्रुवं च P_4T$E^{ac}_D$$E_B$, *MṛPaṬī*, *SoPaṬī* 15 a. तं वास्तुपं निर्ऋतिकोणगतं] E; तं वास्तुपं निऋतिकोणगतं P_1; तं वास्तुपं निऋऋतिकोणगतं P_2ST; तं वास्तुपं निरितिं कोणगतं P^2_3; तं वास्तुपं निर्ऋऋतिकोणगतं P_4; तं वास्तुवह्निं निर्ऋतिकोणगमिति *MṛPaṬī*; तां वास्तवं निर्ऋतिकोणगतमिति *SoPaṬī* 15 b. वायुगमुक्त°] $P_1P^2_3P_4$E; वायुगमुक्ति° P_2S; वायगमुक्ति° T 15 c. सौम्ये महापदयुतां] $P^2_3P_4$E; सौम्ये --- ˗ P_1; सौम्यो महापदयुतां P_2ST

वन्दे स्थितां च गुरुपद्धतिमीशकोणे॥ १५॥

[गुरुपद्धतिः]

सदाशिवमनन्तं च श्रीकण्ठं पुनरम्बिकाम्।
गुहं विष्णुं च धातारं गुरून् सप्त समाश्रये॥ १६॥

[आसनपूजा]

आधारशक्तिं क्षीरोदवर्णां बीजाङ्कुराकृतिम्।
सर्वाधारां भजे मध्ये स्थिरां कूर्मशिलास्थिताम्॥ १७॥
प्रपञ्चव्याप्तितो ब्रह्मशिलास्थं मन्त्रनायकम्।

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16 The verse is quoted (without attribution and with various corruptions) in Trilocanaśiva's *Somaśambhupaddhatiṭīkā* (MS R 14735, p. 34) and (again without attribution, but as printed above) in Vaktraśambhu's *Mṛgendrapaddhatiṭīkā*, IFP T. 1021, p. 92.

17–19 *Mṛgendrapaddhatiṭīkā*, IFP T. 1021, pp. 92–3: एतेषां ध्यानम् – आधारशक्तिं क्षीरोदवर्णां बीजाङ्कुराकृतिम्। सर्वाधारां भजेन्मध्ये स्थिरकूर्मशिलास्थिताम्॥ कुन्देन्दुवर्णां वरदां त्रिणेत्रां कोटीरभारामभयभयघ्नाम्। पाशाङ्कुशां पङ्कजमध्यसंस्थामाधारशक्तिं त्वभिचिन्त्य मूले। प्रपञ्चव्याप्तितो ब्रह्मशिलास्थं मन्त्रनायकम्। मायापद्मासनं श्वेतमनन्तं प्रणमाम्यहम्॥ We have concluded that the verse here not transmitted in our MS but quoted sandwiched between our verses 17 and 19 probably did not belong to our text.

18 Quoted by Nirmalamaṇi in the *Kriyākramadyotikāprabhā* (p. 92), prefaced by तथा श्रीमत्पञ्चावरणस्तवे गुरुभिरुपदिष्टं and, without attribution, in the *Ātmārthapūjāpaddhati* T. 323, p. 215.

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15 d. स्थितां च गुरुपद्धतिमीशकोणे] $P_1P_3^2P_4$E; स्थितान् स्व गुरुबद्धतिमीशणे P_2 (unmetrical); स्थितान् स्व गुरुपद्धतिमीशकोणे S; स्थितांस्व गुरुपद्धतिमीश्वरेण T 16 b. श्रीकण्ठं पुनरम्बिकाम्] Σ; श्री --- रम्बिकाम् P_1 16 c. विष्णुं] $P_2P_3^2$STE, *MṛPaṬī*; कृष्णं P_1P_4 •धातारं] Σ; दातारं P_3^2 16 d. गुरून् सप्त समाश्रये] $P_1P_3^2P_4$E, *MṛPaṬī*; गुरून् सप्त समाश्रयेत् P_2; गुरून् सप्त समाश्रिये S; गुरूनसप्त समाश्रयेत् T (unmetrical) 17 ab. क्षीरोदवर्णां] $P_3^2P_4$TE; क्षीरो --- P_1; क्षीरोदवर्नां P_2S 17 b. बीजाङ्कुराकृतिम्] P_1E, *MṛPaṬī*; बीजांकुराना+ळद+ळकृतीनां P_2 (unmetrical); बीजांकुरानाळदळाकृतीनाम् $P_2^{pc}P_4$S (unmetrical); बीजांकुराकृतिः P_3^2; बींकुरावाळाकृतीनां T (unmetrical) 17 c–18d. सर्वाधारं··प्रणमाम्यहम्] सर्वाधारणमाम्यहं P_3^2(eyeskip) 17 cd. भजे मध्ये स्थिरां] *conj.*; भजे मध्ये स्थिरो P_1; भजेन्मध्ये स्थिरो P_2ST; भजेन्मद्धे स्थिरे P_4; भजेन्मध्ये स्थिर° *MṛPaṬī*; भजे मध्ये स्थिर° E 18 ab. ब्रह्मशिलास्थं] Σ; ब्रह्म --- P_1

मायापद्मासनं श्वेतमनन्तं प्रणमाम्यहम्॥ १८॥

धर्मज्ञाने श्वेतरक्ते सुपीतं वैराग्यं चैश्वर्यमीडे ऽतिकृष्णम्।
सिंहाकारानन्तसामर्थ्यरूपान्शम्भोः पीठेऽग्न्यादिकोणस्थपादान्॥ १९॥

कृष्णं श्वेतं श्वेतरक्तं द्वितीयं रक्तं पीतं पीतकृष्णं क्रमेण।
चत्वार्यस्मिन् गात्रकाणीशपीठे पूर्वाद्याशासंस्थितानि प्रपद्ये॥ २०॥

मायाधश्छदनं रक्तं विद्योर्ध्वच्छदनं सितम्।
प्रणमामि क्रमान्न्यस्य निर्ऋतीशानकोणयोः॥ २१॥

शुद्धविद्यामयं पद्मं विद्येश्वरदलाष्टकम्।
पीतां च कर्णिकां वन्दे पञ्चाशद्बीजगर्भिताम्॥ २२॥

वरप्रदेशाङ्कितवामहस्तं सव्यद्विहस्ताभयचामरं च।

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22 Quoted in the *Mṛgendrapaddhatiṭīkā* (IFP T. 1021, p. 95) prefaced by: एतेषां ध्यानं गुरुभिरुक्तम्···

23–24 Quoted in the *Mṛgendrapaddhatiṭīkā* (IFP T. 1021, pp. 95–6) prefaced by: एतासां ध्यानम्···Only 23–24b are quoted in the *Ñāṉāvaraṇaviḷakkattarumpatavivekam* (p. 1054), prefaced by *pañcāvaraṇastavattil.*

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19 a. धर्मज्ञाने] $P_1P^2_3E$; धर्मज्ञान॰ P_2P_4ST **19 ab.** सुपीतं वैराग्यं चैश्वर्यमीडे टि॰] $P_2P^2_3P_4ST$; --- चैश्वर्यमीडे ति॰ P_1; सुपीतं वैराग्यं चैश्वर्यमीडे थ P^2_3; सुपीतं वैराग्यमैश्वर्यमीडे ऽति॰ E **19 c.** सिंहाकारानन्त॰] $P_1P_2P^2_3$; सिंहाकारानन्द॰ P_4S; सिह्माकारानन्त॰ TE **19 d.** ॰ग्न्यादिकोणस्थपादान्] $P_2P^2_3P_4SE$; ॰ग्न्यादिकोण --- P_1; चादिकोणस्थपादान् T **20 a.** कृष्णं] P_2P_4STE; --- P_1; कृष्ण॰ P^2_3 **20 b.** रक्तं पीतं पीतकृष्णं] Σ; रक्तापीतं पीतरक्तं P^2_3 **20 cd.** गात्रकाणीशपीठे पूर्वाद्या॰] $P^2_3P_2T$; गात्रकाणीश --- P_1; गात्रगाणीशपीठे पूर्वाद्या॰ P_4S^{pc}; गात्रकाणीपीठे पूर्वाद्या॰ S^{ac} (unmetrical); गात्रगानीशपीठे पूर्वाद्या॰ E **21 a.** मायाधश्छदनं] P_4SE; मायाधश्छदनी P_1; मायाथच्छदनं P_2T; मायाधच्छदनं P^2_3 **21 c.** क्रमान्न्यस्य] *conj.*; क्रम--- P_1; क्रमान्पूज्य P_2P_4ST; क्रमात् पूज्ये P^2_3; क्रमात्पूज्यं E **21 d.** निर्ऋती॰] *em.*; --- तै॰ P_1; निऋऋति॰ P_2T; नैरिती॰ P^2_3; निऋती॰ P_4; निऋऋटी॰ S; नैर्ऋती॰ E **22 b.** विद्येश्वर॰] Σ; विद्यैश्वर्य॰ P^2_3 **22 c.** कर्णिकां] Σ; ककर्णिकां P_2 (unmetrical) **22 d.** पञ्चाशद्बीजगर्भिताम्] $P^2_3P_4SE$, *MṛPaṬī*; प --- र्भितां P_1; पंचशत्बीजगर्भितां P_2; पांचशन्बीजगर्भिताम् T **23 a.** ॰प्रदेशाङ्कितवामहस्तं] *conj.*; ॰प्रदेशांकगवामहस्तं P_1, *ÑāViVi*; ॰प्रदेशांगगवामहस्तं P_2P_4ST; ॰प्रदेयांगगवामहस्तं P^2_3; ॰प्रदेशाङ्कवामहस्तं *MṛPaṬī* (unmetrical); ॰प्रदेशाङ्कगवामहस्तां E **23 b.** ॰द्विहस्ताभयचामरं] $P_1P_2P^2_3P_4ST$, *ÑāViVi*; ॰द्वयात्तभयचामरं *MṛPaṬī* (unmetrical); ॰द्विहस्ताभयचामरां E

रक्तं जटाचूडशशाङ्करेखं विभूषणैर्भूषितविश्वगात्रम्॥ २३॥

पूर्वादिदिक्केसरपूज्यमानं वामादिशक्त्यष्टकमानतो ऽस्मि।
तत्तुल्यरूपामथ कर्णिकायां मनोन्मनीं शुक्लतनुं निविष्टाम्॥ २४॥

मण्डलत्रितयं वन्दे सूर्यसोमहविर्भुजाम्।
वक्ष्यमाणाकृतीन् ब्रह्मविष्णुरुद्रांश्च तत्पतीन्॥ २५॥

तदन्तःसंस्थितं शम्भोः शक्तिमण्डलमद्भुतम्।
तत्पतिं कारणेशानमहं वन्दे महेश्वरम्॥ २६॥

क्षित्यादिकुटिलाप्रान्तसमस्ताध्वमयं शुभम्।
योगपीठमिदं दिव्यं शिवस्यासनमाश्रये॥ २७॥

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25 वक्ष्यमाणाकृतीन् ब्रह्मविष्णुरुद्रांश्च] See verses 84 (and 14), 85 and, perhaps, 82.

27 Quoted in the *Mṛgendrapaddhatiṭīkā* (IFP T. 1021, p. 97) prefaced by: शिवासनस्य व्याप्तिस्वरूपे गुरुभिरुक्ते··· and quoted in the *Kriyākramadyotikāprabhā* (pp. 120 and 239) prefaced by: तथा श्रीमत्पञ्चावरणस्तवे···

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23 c. रक्तं जटाचूडशशाङ्करेखं] *conj.*; रक्तजटाचूडशशांकरेखां P_1 (unmetrical); रक्तं जटाजूटशशाङ्करेखां P_2T; रक्तं जटाजूटशशांकरेखा° P_3^2; रक्तञ्जटाचूडशशांकरेखां P_4; रक्तं जटाजूडशशांकरेखां S; रक्तां जटाजूटशशाङ्करेखां E; रक्तं जटाचूडशशाङ्करेखा° *MṛPaṬī*; रक्तं जटाजूडशशाङ्करेखा° *N̄āViVi* **23 d.** विभूषणैर्भूषितविश्वगात्रम्] P_2P_4S; --- षितविश्वगात्रं P_1; °विभूषितं भूषितविश्वगात्रम् P_3^2; विभूषणैर्भूषितसर्वगात्रम् T; विभूषणैर्भूषितविश्वगात्रीम् E; °विभूषणं भूषितविश्वगात्रम् *MṛPaṬī*, *N̄āViVi* **24 b.** वामादिशक्त्य°] $P_1P_2P_4$SE, *MṛPaṬī*, *N̄āViVi*; वामादिशक्त्या° P_3^2; ×व× पद्मादिशक्त्य° T **24 c.** °रूपामथ कर्णिकायां] $P_2P_3^2P_4$SE, *MṛPaṬī*; °रू ---कायां P_1; °रूपमथ कर्णिकाया T (unmetrical) **24 d.** शुक्लतनुं] $P_1P_2P_3^2P_4$SE; शुक्लतनूं T; शुक्लतनुर् *MṛPaṬī* **25 a.** °लत्रितयं] $P_1P_2P_3^2P_4$SE; °त्रलत्रयं P_3^2; °लत्रतयं T **25 bc.** °हविर्भुजाम्। वक्ष्यमाणाकृतीन्] $P_2P_3^2$TE; °हविर्भु --- णाकृतीन् P_1; °हविर्भुजाम् वक्ष्यमाणकृतिन् P_4S **25 d.** °रुद्रांश्च] $P_1P_2P_4$SE; °रुद्राश्च P_3^2T **26 a.** तदन्तःसंस्थितं] *em.*; तदन्तसंस्थितं $P_1P_2P_4$ST; तदन्तस्सुस्थितं P_3^2; तदन्तः संस्थितं E **26 b.** °मद्भुतम्] Σ; --- P_1 **26 c.** तत्पतिं] E; ---तिं P_1; तत्पती P_2P_4ST; तत्पतीं P_3^2 **27 a.** °कुटिलाप्रान्त°] P_3^2E, *MṛPaṬī*, *KriKraDyoPra* p. 120; °कुण्डलीप्रान्त° P_1; °कुटिलाभ्रान्त° P_2P_4ST; °कुटिलाप्रान्तं *KriKraDyoPra* p. 239 **27 b.** °समस्ताध्वमयं शुभम्] Σ; °स ⏓ स्त --- P_1 **27 c.** दिव्यं] $P_1P_3^2$TE, *MṛPaṬī*, *KriKraDyoPra*; द्रिव्यं P_2; द्रव्यं P_4S **27 d.** शिवस्यासन°] $P_1P_2P_3^2P_4S^{pc}$E, *MṛPaṬī*, *KriKraDyoPra*; शिव+स्या+सन° S; शिवस्याक्षय° T

[सदाशिवः]

तत्रासीनं स्फटिकसदृशश्रीमदागुल्फगात्रं
ब्रह्मोत्थाष्टान्वितमनुकलात्रिंशदारब्धमूर्तिम्।
प्रत्यक् श्वेतं वदनमरुणं चोत्तरं कृष्णवर्णं
याम्यं पूर्वं कनकरुचिरं शुक्लमूर्ध्वं दधानम्॥ २८॥

रक्तपादकराम्भोजं प्रतिवक्त्रं त्रिलोचनम्।
ज्ञानचन्द्रकलाचूडं बद्धपद्मासनं शिवम्॥ २९॥

सुप्रसन्नं स्मितोपेतं जटामकुटधारिणम्।

28–36 From 28 to 36 inclusive this unit is included without attribution in a block of verses of praise (following directly on from the *stotra* that forms the beginning of chapter 1 of the *Kiraṇa*) that is quoted in Vaktraśambhu's *Mṛgendrapaddhatiṭīkā*, pp. 148–9.

28cd. Quoted in the *Siddhāntasārāvalīvyākhyā* ad 78 (BGOML 18.2, p. 27), prefaced by: सद्योजातादिवक्त्राणां वर्णमुक्तं पञ्चावरणस्तवे श्रीमदघोरशिवाचार्येण

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28 a. स्फटिक°] $P_2P^2_3P_4$SE, *MṛPaṬī*; ⏑ टिक° P_1; स्पटिक° T • सदृशश्रीमदागुल्फगात्रं] *conj.*; °सदृशं श्रीमदागुल्फगा ---P_1; °सदृशं श्रीमदागुल्फगात्रं P_2E, *MṛPaṬī*; °सदृशं श्रीमदागुल्फगात्र° P^2_3; °सदृशं श्रीमतागुल्फगात्रं P_4; °सदृशं श्रीमतागुल्भगात्रं S; °सदृशं श्रीमता गुल्मगात्रम् T **28 b.** ब्रह्मोत्थाष्टान्वितमनुकलात्रिंशदारब्ध°] P^2_3E; -- मनुकलात्रिंशता लब्ध° P_1; ब्रह्मोर्ध्वेष्टान्वितमनुकळात्रिंशता लब्ध° P_2ST; ब्रह्मोर्ध्वाष्टान्वितमनुकलात्रिंशता लब्ध° P_4; ब्रह्मेत्थाष्टान्वितमनुकलात्रिंशदारब्ध° *MṛPaṬī* **28 c.** श्वेतं वदनमरुणं चोत्तरं] $P_1P^2_3$E, *SiSāVyā*; प्रत्यच्छेदं वदनमरुणं चेत्तरं P_2; प्रत्यच्छेदं वदनमरुणं चोत्तरं P_4S; चेदं वदनमरूणं चोत्तरं T (unmetrical); श्वेतच्छदनमरुणं चोत्तरं *MṛPaṬī* • कृष्णवर्णं] P_1P_4TE; कृष्णवर्नं P_2S; कर्णं *MṛPaṬī* (unmetrical) **28 d.** कनकरुचिरं शुक्लमूर्ध्वं] $P_2P^2_3P_4$SE, *SiSāVyā*; कनकरुचिर ---न्दधानं P_1; कनकरुचिं शुक्लमूर्ध्वं T^{pc} (unmetrical); कनकरूचिं शुक्लमूर्ध्वं T^{ac} (unmetrical); कररुचिरं शुक्लमूर्ध्वं *MṛPaṬī* (unmetrical) **29 a.** °पादकराम्भोजं] $P_1P_2P_4$SE; °दकराम्भोजं P^2_3 (unmetrical); °पादकरांबोजं T; °पादकरंभो *MṛPaṬī* (unmetrical) **29 c.** °चूडं] Σ; °चूड° *MṛPaṬī* **29 d.** बद्धपद्मासनं शिवं] $P_2P_4S^{pc}$TE; बद्ध⏑ त्मा --- P_1; शुद्धपद्मासनं स्थितं P^2_3; बद्धपद्मासनं शुभम् S^{ac}; बद्धपद्मासनं विभुम् *MṛPaṬī* **30 abcd.** placed after 33 in P_1E

षोडशाब्दवपुर्लक्ष्यं द्वात्रिंशल्लक्षणान्वितम्॥ ३०॥

वामैः खेटं चापयुक्तं कपालं बिभ्राणं वा कुण्डिकां चाभयं च।
वन्दे खड्गं बाणखट्वाङ्गयुक्तं हस्तैरन्यैरक्षमालां वरं च॥ ३१॥

वामेतरेषु निजपाणितलेषु यद्वा नागाक्षसूत्रडमरूत्पलबीजपूरैः।
खट्वाङ्गशूलवरशक्त्यभयैश्च भक्त्या वन्दामहे वरतनुं सकलस्वरूपम्॥ ३२॥

सर्वज्ञं सर्वकर्तारं सर्वानुग्राहकं परम्।
अनादिपाशरहितं निष्कलं चाविकारिणम्॥ ३३॥

सृष्टिस्थितिप्रलय†रक्षण†नामधेयैः

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34. Before this verse, P_3^1 and **E** include another verse:
शान्तं पद्मासनस्थं शशिधरमकुटं पञ्चवक्त्रं त्रिणेत्रं शूलं वज्रं च खड्गं परशुकमभयं सव्यभागे (परशुमभयदन् दक्षभागे P_3^1) वहन्तम्।
नागं पाशं च घण्टामनलकरयुतं (घण्टां प्रलयहुतवहं P_3^1) साङ्कुशं वामभागे नानालंकारयुक्तं स्फटिकमणिनिभं नौमि (शौमि P_3^1) सादाख्यतत्त्वम्॥

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30 cd. षोडशाब्दवपुर्लक्ष्यं द्वात्रिंशल्लक्षणान्वितम्] *conj.*; षोड --- ब्दवयोलक्ष्य --- त्रिंशत् लक्षणान्वि --- P_1; षोडशाब्दवयेल्लक्ष्यं द्वात्रिंशल्लक्षणान्वितम् P_2P_4S; षोडशाब्दावयोर्लक्ष्यं द्वात्रिंशल्लक्षणान्वितम् P_3^2; षोडशाब्दावपेल्लक्ष्यं द्वात्रिंशल्लक्षणान्वितम् T; षोडशाब्द ⊔ वक्ष्ये द्वात्रिंशल्लक्षणान्वितम् *MṛPaṬī*; षोडशाब्दवयोपेतं द्वात्रिंशल्लक्षणान्वितम् E **31 a.** वामैः खेटं चापयुक्तं] $P_1P_3^2$E; वामे खेटं चापयुक्तं P_2P_4ST; वामैः खेटं चोपयुक्तं *MṛPaṬī* **31 b.** वा] T; तां P_1; वां P_2S; त्वा P_3^2; चां P_4, *MṛPaṬī*; स्वं E **31 c.** बाणखट्वाङ्गयुक्तं] P_3^2E; व ⏓ खट् --- खट्वांगयुक्तं P_1; बाणं खट्वांगयुक्तं P_2S; वाणखट्वाङ्गयुक्तं P_4; बाणं खद्वाङ्गयुक्तम् T (unmetrical); बाणखड्वाङ्गयुक्तं *MṛPaṬī* **31 d.** ◦क्षमालां] Σ; ◦ष्टमालां P_3^2 **32 a.** वामेतरेषु] Σ; वामेतरे ⊔ *MṛPaṬī* • ◦तलेषु यद्वा] $P_2P_3^2P_4$TSE, *MṛPaṬī*; ◦तले --- P_1 **32 b.** नागाक्षसूत्रडमरूत्पल◦] $P_2P_3^2P_4$STE; ---गाक्षसूत्रडमरूत्पल◦ P_1; नागाक्षसूत्रं डमर उत्पल◦ *MṛPaṬī* (unmetrical) **32 c.** ◦वरशक्त्यभयैश्च भक्त्या] P_2S^{pc}T; ◦वरशक्त्यभयैश्च युक्तं P_1E, *MṛPaṬī*; ◦धरशक्त्यभयैश्च युक्तं P_3^2; ◦वरशक्त्याभयैश्च युक्त्यं P_4; ◦वरशक्त्यभयैश्च युक्त्या S^{ac} **32 d.** वन्दामहे वरतनुं स◦] P_2P_4SE, *MṛPaṬī*; वन्दामहे --- P_1; वन्दामहे वरतनुस◦ P_3^2 (unmetrical)वंदमहे वरतनुं स◦ T (unmetrical) **33 b.** ◦ग्राहकं परम्] $P_1P_2P_4$S, *MṛPaṬī*; ◦ग्रहकारकम् P_3^1T; ◦ग्राहकं वरम् E **33 c.** अनादि◦] $P_1P_3^1P_4$SE, *MṛPaṬī*; अना◦ P_2T (unmetrical) **33 d.** चाविकारिणम्] E, *MṛPaṬī*^{pc}; च --- P_1; चापिकारणं P_2P_4S; च विरागिणीं P_3^1; च्चादिकारणम् T; चाविकारणम् *MṛPaṬī*^{ac} **34 a.** ◦रक्षणनामधेयैः] TE; ◦लक्षणनामधेयैः $P_1P_2P_3^1P_4$S; ◦रक्षणनामधेय◦ *MṛPaṬī*

कृत्यैः पशोर्मलमलं परिपाच्य मोक्षम्।
दीक्षात्मकेन करणेन कृपाम्बुराशे
पाशत्रयात् पशुपते कृपया करोषि॥ ३४॥

विहितसलिलभस्मस्नानसन्ध्याप्रणामाः
कृतदिनकरपूजाः पञ्च शुद्धीर्विधाय।
विधिवदिह यजन्ते दीक्षिता ये नरास्त्वां
प्रदिशसि शिव तेभ्यो विघ्नहीनां विमुक्तिम्॥ ३५॥

ये चात्र शुद्धभुवनोद्भवभोगकामास्
त्वामर्चयन्ति विविधैर्यजनप्रकारैः।
तेभ्यः प्रदाय परमेश्वर साधकेभ्यो
भोगान् ददासि तदनन्तरमेव मोक्षम्॥ ३६॥

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36 Quoted by Anantaśambhu in the *Siddhāntasārāvalīvyākhyā* ad 20 (BGOML 17.1, p. 25), prefaced by: तथा पञ्चावरणस्तवे भगवताघोरशिवाचार्येण प्रोक्तम्

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34 b. कृत्यैः पशोर्मलमलं परिपाच्य मोक्षम्] P_1P_4E, *MṛPaṬī*; कृत्यै पशोरलमलं परिवार्य P_2S; कृत्यैः पशोम्मलमयः परिमोच्य पाशं P_3^1; कृत्यैः पशोरलमलं परिवार्य मोक्षम् T **34 c.** करणेन कृपाम्बुराशे] $P_2P_3^1P_4$STE; करणे --- राशे P_1; करणेन कृपाम्बुनाशे *MṛPaṬī* **34 d.** कृपया करोषि] E, *MṛPaṬī*; कृपयं करोषिं P_1; कृपया करोमि P_2P_4ST; कृपया करोषी P_3^1 **35 a.** °भस्म°] $P_2P_3^1P_4$STE; °पत्म° P_1; °भस्मा° *MṛPaṬī* • °प्रणामाः] Σ; °प्रणामं *MṛPaṬī* **35 b.** कृतदिनकरपूजाः पञ्च शुद्धीर्विधाय] *conj.*; --- पूजा पञ्चशुद्धिर्विहाय P_1; कृतदिनकरपूजां पञ्चशुद्धिप्रदाय P_2P_4S; कृतनकरपूजाः पञ्चशुद्धिर्विधाय P_3^1 (unmetrical); कृतदिनकरपूजां पञ्चशुद्धिप्रदार्यम् T; कृतदिनकरपूजाः पञ्चशुद्धिं विधाय E; कृतदिनकरपूजा पञ्चशुद्धिर्विधाय *MṛPaṬī* **35 c.** यजन्ते] $P_1P_3^1P_4$; जयन्ते P_2S, *MṛPaṬī*; जपन्ते T; भजन्ते E • ये नरास्त्वां] P_1TE, *MṛPaṬī*; यैर्नरोस्त्वां P_2; ये नरस्सस्थां P_3^1 (unmetrical); यै नरास्त्वां P_4; यैः करोस्त्वां S^{ac}; यैः नरास्त्वां S^{pc} **35 d.** प्रदिशसि शिव तेभ्यो विघ्नहीनां विमुक्तिम्] *em.*; दिशसि शिव स तेभ्यो विघ्नही --- P_1; दिशसि शिव तदेभ्यो विघ्नहीनां विमुक्तिः P_2P_4S; प्रदिशसि शिव तेभ्यो विग्नहीनां विमुक्तिं P_3^1; दिशसि शिव तदेभ्यो विघ्नहीनां विमुक्तिम् T; दिशसि च शिव तेभ्यो बन्धहीनां विमुक्तिम् E; दिशसि शिव ⊔ तेभ्यो विघ्नहीनां विमुक्तम् *MṛPaṬī* **36 a.** ये चात्र] Σ; ये चाथ E **36 c.** तेभ्यः प्रदाय] $P_2P_3^1P_4$STE, *SiSāVyā*; --- य P_1; तेभ्यः प्रधाय *MṛPaṬī* **36 d.** भोगान् ददासि] $P_1P_2P_4$STE, *SiSāVyā*; भोगन्ददासि P_3^1; दा *MṛPaṬī* (unmetrical)

ये चैहिकानि हृदयामयरोगशान्ति-
 शून्यानि यानि विविधानि फलानि लब्धुम्।
वाञ्छन्ति तानि सकलानि विधाय तेषाम्
 आदेहपातमथ नाथ करोषि मोक्षम्॥ ३७॥

शैवज्ञानमथाभिषेकसहिता दीक्षा हि मोक्षप्रदा
 पूज्याद्यैस्तव पूजनोपकरणं हृद्रोगनिर्नाशनम्।
भक्तिर्भक्तजने गृहे निरुपमा स्फीता च लक्ष्मीर्भवेद्
 यत्स्यात् त्वत्पदसेवितान्न सुलभं किं तत् कृपाम्भोनिधे॥ ३८॥

38–46 From 38 to 46 inclusive is quoted without an attribution directly after the block of 28 to 36 in Vaktraśambhu's *Mṛgendrapaddhatiṭīkā*.

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37 a. ये चैहिकानि हृदयामयरोगशान्ति°] P_3^1; ये चैहिकानि हृदयात्मी ---ागशान्ति° P_1; ये वैहिकानि हृदयात्मकरोगशान्त्यै P_2; ए चैहिकानि हृदयात्मिकरोगशान्ति° P_4; ए चैहिकानि हृदयात्मकरोगशान्ति(शान्त्यै S^{ac}) S; एवैहिकानि हृदयात्मकरोगशान्त्यै T; ये चैहिकानि हृदंयामलरोगशान्ति° E **37 b.** °शून्यानि यानि] *conj.*; °भूत्यादिकानि P_1E; शून्यानि कानि P_2P_4ST; द्रूत्यादिकानि P_3^1 • लब्धुम्] $P_1P_3^1$E; लब्धम् P_2P_4ST **37 c.** वाञ्छन्ति तानि सकलानि] Σ; कांक्षन्ति तानि विविधानि P_3^1 **37 d.** आदेहपातमथ नाथ करोषि] *conj.*; आदेहपातमथ ना --- षि P_1; आदेहपातमयि नाध करोति P_2S; आद्रेहपातमथ नाधिकरोषि P_3^1; आदेहपातमयि नाथ करोति P_4; आदेहपातमथ नाथ करोति T; आदेहपातमयि नाथ करोषि E **38 a.** शैवज्ञानमथाभिषेकसहिता दीक्षा हि] P_1P_2; शैवज्ञानमयाभिषेकविहिता दीक्षापि P_3^1; शैवज्ञानमथाभिषेकसहितान्दीक्षा हि P_4S; शैवज्ञानमधाभिषेकसहितां दीक्षा हि T; शैवं ज्ञानमथाभिषेकसहिता दीक्षा हि E; शैवं ज्ञानमथाभिषेकसहिता दीक्षापि *MṛPaṬī* **38 b.** पूज्याद्यैस्तव पूजनोपकरणं हृद्रो°] *em.*; पूजाद्यैस्तव पूजनोपकरणम् ह--- P_1; पूजाद्यैस्तव पूजनोपकरणां हृद्रो° P_2P_4ST; पूजाद्यैस्तव पूजनापकरणं हृद्रो° P_3^1; पूजाद्यैस्तव पूजनोपकरणं हृद्रो° E; पूज्यान्यैस्तव पूजनोपकरणं हृद्रो° *MṛPaṬī* **38 c.** भक्तिर्भक्तजने गृहे निरुपमा स्फीता च लक्ष्मीर्भवेद्] E; भक्तिर्भक्तिजनो गृहं निरुपमं स्फीता च लक्ष्मीर्भवे P_1; भक्तिर्भक्तजने गृहं निरुपमं स्फीता च लक्ष्मीर्भवेद् P_3^1; भक्तिर्भक्तिजने गृहं निरुपमं स्वीका च लक्ष्मीर्भवेद् P_2S; भक्तिर्भक्तजने गृहं निरुपमं स्वीका च लक्ष्मीर्भवेद् P_4; भक्तिभक्तिजने ग्रहं निरुपमं स्वीका च लक्ष्मीर्भवेद् T (unmetrical); भक्तिं भक्तनुग्रहं निरुपमं स्थिता च लभवेद् *MṛPaṬī* **38 d.** यत्स्यात् त्वत्पदसेवितान्न सुलभं किं तत्] *em.*; वत्स्यात् त्वत्पदसेवितान्यसुलभं ---त् P_1; यत्सात्त्वत्पदसेवितान्य सुफलं किं तत् P_2S; यत्स्यात् त्वत्पददेविनान्न सुलभं किं तत् P_3^1; द्यत्सात्वत्पदसेवितान्यसुफलं किन्तत् P_4; यत्सात्त्वत्पदसेवितान्य सुलभं किं तत् T; यद्यत्त्वत्पदसेविनां न सुलभं किञ्चित् E; यत्स्यात् त्वत्पदसेवितं न सुलभं किं तत् *MṛPaṬī* • °निधे] Σ; °निधो P_3^1

यत्कर्म नाथ मम जातमबुद्धिपूर्वं
दीक्षोत्तरं विचरतो विहितेतरं स्यात्।
तत्सर्वमेव भवतः स्मृतिमात्ररुद्धं
क्रव्यादयोनिसमवाप्तिफलं न भूयात्॥ ३९॥

आदेहपातमिह मे ऽभिमतार्थसिद्धिर्भूयान्महेश हृदयामयनाशनं च।
प्रारब्धदेहसहकारिमलांशनाशादन्ते च विघ्नरहितः परमोक्षलाभः॥ ४०॥

अव्यक्ताख्ये व्यक्तरूपे ऽथ लिङ्गे व्यक्ताव्यक्ते स्थण्डिले वार्चयन्ति।
ये त्वां नित्यं नाथ तेषां ध्रुवं स्यात् पाशप्रोतात् पातकेभ्यश्च मुक्तिः॥ ४१॥

मूर्ध्नोरसा करयुगेन पदद्वयेन

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39 a. यत्कर्म नाथ मम जातमबुद्धि°] P_1P_4E; यक्कर्म नाध मम जातमबुद्धि° P_2; यत्कर्म नाथंमजजातं बुद्धि° P_3^1 (unmetrical); यत्कर्म नाध मम जातमबुद्धि° S; यक्कर्म नाथ मम जातमबुद्धि° T; यत्कर्म नाथमजातं *MṛPaṬī* (unmetrical) 39 b. दीक्षोत्तरं विचरतो] P_1P_2ST; दीक्षान्तरं विरचितं P_3^1; दक्षोत्तरं विचरतो P_4; दीक्षोत्तरं विरचितं E; दीक्षोत्तरं विदधतो *MṛPaṬī* • विहितेतरं स्यात्] E, *MṛPaṬī*; विहिते रतस्तात् P_1; विहितेतर स्यात् P_2P_4ST; विरलान्तरं स्यात् P_3^1 39 c. तत्सर्वमेव भवतः स्मृतिमात्ररुद्धं] E; तत् --- मेव भवत स्मृतिमात्ररुद्धं P_1; तत्सर्वमेव सततं स्मृतिमात्रशुद्धं P_2T; तत्च्छमे भवतन्तु तिमात्रशुद्धम P_3^1 (unmetrical); तत्सर्वमेव सततं स्मृतिमात्ररुद्धं P_4S; तत्सर्वमेव भवतः स्मृतिमात्ररुद्धं *MṛPaṬī* 39 d. क्रव्यादयोनिसमवाप्तिफलं] P_1E; कुर्यातयोनिसमवाप्तिफलं P_2P_4ST; क्रिव्यादयोनिसमवाप्तिफलं P_3^1; क्रव्यादयोनिसमवाप्तिच्छलं *MṛPaṬī* 40 a. आदेहपातमिह मे ऽभिमतार्थसिद्धिर्] P_3^1E; आदेहपातमिह मोहिमता --- सिद्धि P_1; आदेहपाठान्तमिह मेभिधार्थसिद्धिर् P_2T (unmetrical); आदेहपाठान्तमिह मेभिमधार्त्थसिद्धीर् P_4 (unmetrical); आदेहपाठान्तमिह मेभिमदार्थसिद्धिर् S (unmetrical); आदेहपातमिह मे ऽभिमतार्थसिद्धि *MṛPaṬī* 40 b. भूयान्महेश हृदयामयनाशनं च] $P_1P_3^1E$; भूयान्महेशहृदयामघनाशनं च P_2P_4ST; त्र्यान्महेशहृदयामथनाशनं च *MṛPaṬī* 40 c. °मलांशनाशाद्] $P_2P_3^1P_4STE$; °मलाशनाशाद् P_1; ⊔ म्शनाशाव् *MṛPaṬī* 40 d. °रहितः परमोक्षलाभः] P_2P_4STE; °रहितः परमोक्षला--- P_1; °रहितं परमुक्तिलाभः P_3^1; °रहितः परमोक्षनिलाभः *MṛPaṬī* (unmetrical) 41 a. °थ] *MṛPaṬī*; च $P_1P_2P_3^1P_4STE$ 41 b. व्यक्ताव्यक्ते] Σ; व्याक्तव्यक्तो P_3^1 • वार्चयन्ति] P_3^1E, *MṛPaṬī*; चार्चयन्ति $P_1P_2P_4ST$ 41 c. ये त्वां नित्यं नाथ] P_1P_4TE, *MṛPaṬī*; ये त्वां नित्यं नाय P_2S; येक्तान्नित्यं नाथ P_3^1 41 d. पाशप्रोतात् पातकेभ्यश्च मुक्तिः] *conj.*; पा --- ।तापातकेभ्यश्च मुक्तिः P_1; पाशस्रुतात्पातकेभ्यश्च मुक्तिः P_2S (unmetrical); पाशप्रातात् पातकेभ्यश्च मुक्तिः P_3^1; पाशस्रुतात्पादकेभ्यश्च मुक्तिः P_4 (unmetrical); पाशस्रू(स्रोT^{ac})तात्पातकेभ्यश्च मुक्तिः T; पाशव्रातात्पातकेभ्यश्च मुक्तिः E; पाथप्रातात् ⊔ तकेभ्यश्च मुक्ति *MṛPaṬī* 42 a. मूर्ध्नोरसा] Σ; मूर्ध्नोरिसा T

वाचा दृशा विमलया मनसा च बुद्ध्या।
विद्येश्वरादिनिखिलात्मगणाभिराध्यं
तं त्वामहं स्तुतिपदैः प्रणतो ऽस्मि भक्त्या॥ ४२॥

[शक्तिः]

ज्ञानक्रियेच्छाप्रमुखैरनन्तैर्भेदैरुपेतामुपचारयुक्त्या।
सृष्ट्यादिकृत्येषु कृपाम्बुराशेः शक्तिं विभोः शक्तिमतः प्रपद्ये॥ ४३॥

या देशिकाङ्गस्थितविश्वनाथव्यापारहस्ताग्निविभक्तरूपा।
छिनत्ति पाशानखिलान् पशूनां तां शक्तिमाद्यां शरणं व्रजामि॥ ४४॥

केचिद्वदन्ति भवतीमिह शैलकन्याम्

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42 b. विमलया] $P_1P_3^1P_4$STE, *MṛPaṬī*^{pc}; विलया P_2 (unmetrical); पिमलया *MṛPaṬī*^{ac}
42 c. विद्येश्वरादिनिखिलात्मगणाभिराध्यं] P_3^1E, *MṛPaṬī*; विद्ये --- दिनिखिलात्मगुणाभिरामं P_1; विद्येश्वराद्यखिलतात्मगणाभिनाद्यं P_2S; विद्येश्वरादिलिखितात्मगणाभिराद्ध्यं P_4^{ac}; विद्येश्वराद्यखिलतात्मगणाभिराद्ध्यं P_4^{pc}; विद्येश्वराद्यखिलतात्मगुणाभिनाद्य T
42 d. तं त्वामहं स्तुतिपदैः] P_1E, *MṛPaṬī*^{pc}; तन्त्वामहं स्तुतिपतैः P_2; तत्वामहं स्तुतिपदैः P_3^1T; तत्वामहं स्तुतिपतैः P_4S; तत्त्वामहं स्तुतिपदैः *MṛPaṬī*^{ac} • भक्त्या] Σ; भक्त्या नित्यं P_3^1 (unmetrical) 43 a. °क्रियेच्छा°] Σ; °क्र्य्याच्छा° P_3^1
43 ab. °नन्तैर्भेदैरुपेतामुपचारयुक्त्या] P_4S, *MṛPaṬī*; °न ---र्भेदैरुपेतामुपचारयुक्त्या P_1; °नन्तैर्भेदैरुपेतामिह पारयुक्त्या P_2; °नान्तैर्भेदैरुपेतां उपचारयुक्तां P_3^1; °नन्तैर्भेदैरुपेतामिह पाशयुक्त्या T; °नन्तैर्भेदैरुपेतामुपचारयुक्ताम् E 43 cd. °राशेः शक्तिं] E; °राशे शक्तिं P_1P_2T, *MṛPaṬī*; °राशेश्शक्तां P_3^1; °राशे शक्तं P_4; °राशे शक्तिं शक्तिं S (unmetrical) 43 d. विभोः शक्तिमतः प्रपद्ये] E, *MṛPaṬī*; विभो शक्तिमतः प्रपे--- P_1; शंभोः शक्तिमतः प्रपद्ये P_2ST (unmetrical); विभोश्शक्तिमहं प्रपद्ये P_3^1; शम्भोः शक्तमतः प्रपद्ये P_4 44 a. या देशिकाङ्गस्थितविश्वनाथ°] P_4; या देशिकां स्थितविश्वनाथ° P_1 (unmetrical); यो देशिकांगस्थितविश्वनाथ° P_2; या --- P_3^1; --- देशिकाङ्गस्थितविश्वनाथ° P_3^2; या देशिकांगस्थितविश्वनाध° S; यो देशिकां×घ× ङ्गस्थितविश्वनाथ° T; या देशिकाङ्गस्थितिविश्वनाथ° E; या देशिकाङ्गस्थितविनाथ° *MṛPaṬī* (unmetrical) 44 b. °व्यापारहस्ताग्निविभक्तरूपा] *em.*; °व्यापारहास्तादिविभक्तरूपा P_1E; °व्यापारहस्त्यादिविभक्तरूपान् P_2P_4ST; °व्यापारिहस्ताग्निविभक्तरूपा P_3^2; °व्यापारहस्ताग्निविभक्तिरूप *MṛPaṬī* 44 c. छिनत्ति पाशानखिलान्] *MṛPaṬī*; छिनत्ति पाशं निखिला P_1; छिन्दन्ति पाशान्निखिलान् P_2P_4S; छिनत्ति पाशान्निखिलान् P_3^2; चिन्दन्ति पाशान्निखिलान् T; छिनत्ति पाशं दयया E 44 d. शक्तिमा°] Σ; --- T P_1 • व्रजामि] Σ; भजामि E 45 a. भवतीमिह शैलकन्याम्] Σ; भवतीं हिमशैलकन्याम् E

अन्ये ऽपि वाचमपरे कमलां मुनीन्द्राः ।
एके पुनः प्रकृतिमेव परे ऽपि मायां
बिन्दुं च के ऽपि वयमीश्वरशक्तिमाद्याम् ॥ ४५ ॥

एतानि भक्त्युपहृतानि मयात्र शम्भोर्
अङ्गानि पूजनविधौ सकलानि कृत्वा ।
पूजाफलं मम समस्तमपेतविघ्नं
पूर्णं विधेहि परमेश्वरि पाहि मां त्वम् ॥ ४६ ॥

[अन्तरावरणम् (ब्रह्ममन्त्राः)]

ईशानमानमत पङ्कजकर्णिकेश-
भागोपविष्टममलेन्दुजटाङ्कमौलिम् ।
शूलाभयान्वितकरद्वयमेकवक्त्रं
सौम्याननं स्फटिकशुद्धतनुं त्रिणेत्रम् ॥ ४७ ॥

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47 This block of verses, from 47 to 51 inclusive is quoted by Vaktraśambhu in his *Mṛgendrapaddhatiṭīkā* (IFP T. 1021, pp. 133–4), prefaced by एतेषां ब्रह्माङ्गानां ध्यानं गुरुभिरुक्तम्, यथा···

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45 b. कमलां मुनीन्द्राः] $P_1P_3^2P_4S^{ac}E$, *MṛPaṬī*; कमले मुन्द्राः P_2 (unmetrical); कमले मुनीन्द्राः S^{pc}; कमले × ति× मुनीन्द्राः T **45 c.** पुनः प्रकृतिमेव परे ऽपि] $P_2P_3^2TE$; पुनः ---मेव परेपि P_1; पुन प्रकृतिमेव परे पि P_4S; पुनः प्रकृतिमेव परेष *MṛPaṬī* **45 d.** बिन्दुं च के ऽपि वयमीश्वरशक्तिमाद्याम्] $P_1P_3^2E$; ये बिन्दुकेपि वयमीश्वरिशक्तिविद्याम् P_2T; ये बिन्दुकेपि वयमीश्वरशक्तिमाद्यां P_4S^{ac}; ये बिन्दुकेपि वयमीश्वरिशक्तिमाद्यां S^{pc}; बिन्दुं च के ऽपि वयमीश्वरमाद्याम् *MṛPaṬī* (unmetrical) **46 abcd.**] *om.* P_1 **46 a.** भक्त्युपहृतानि मयात्र] *conj.*; शक्त्युपहृतानि मयात्रा P_2^{ac} E, *MṛPaṬī*; शक्त्युपहृतानि मपात्र $P_2^{pc}P_4$; चात्र रचितानि मया हि P_3^2; शक्त्युपहृतानि मप्थात्र S (unmetrical); शक्त्युपहृदानि ममात्र T **46 b.** सकलानि कृत्वा] E, *MṛPaṬī*; सरळानि कृत्वा P_2P_4ST; सकलानि भक्त्या P_3^2 **46 c.** पूजा°] $P_3^2P_4STE$, *MṛPaṬī*; पूज° P_2 **46 d.** पूर्णं विधेहि] E, *MṛPaṬī*; पूर्णं तदेहि P_2T; पूर्णं विधेह P_3^2; पूर्णान्तदेहि P_4; पूर्नन्तदेहि S **47 a.** ईशानमानमत पङ्कजकर्णिकेश°] *MṛPaṬī*; ईशानमानमथ पंकजकर्णिकेश° P_1; ईशानमानमथ पङ्कजकर्णिकेशं P_2P_4ST; ईशानमानमत ⊔ केश° P_3^2; ईशानमानमितपङ्कजकर्णिकेश° E **47 b.** °भागोपविष्टममलेन्दुजटाङ्कमौलिम्] P_3^2 E; °भागो --- ममलेन्दुजटांकमौलिम् P_1; °भावोपविष्टममलेन्द्रजटां च मौळिम् P_2ST; °भावोपविष्टममलेन्दुजटांगमौलिम् P_4; °भोगोपविष्टममलेन्दुजटाङ्कमौलिम् *MṛPaṬī*

सव्ये ऽक्षसूत्रमपरत्र च मातुलङ्गं हस्ते दधानमखिलाभरणं त्रिणेत्रम्।
पीतं जटेन्दुमकुटं तपनायुताभं पीतानुलेपवसनं पुरुषं प्रपद्ये॥ ४८॥

वामैः खट्वाङ्गमुण्डे दधतमथ करैः खेटपाशौ च भीमं
शूलं टङ्कं च खड्गं डमरुकमपरैर्दंष्ट्रिणं याम्यपत्रे।
पिङ्गभ्रूश्मश्रुनेत्रं कपिलतरजटं वृश्चिकालब्धकण्ठं
वन्दे घोरं सुकृष्णं शशिशकलधरं भोगिभिर्भूषिताङ्गम्॥ ४९॥

रक्तानुलेपकुसुमाम्बरनेत्रयुग्मं
कान्ताखिलाङ्गमखिलाभरणैरुपेतम्।
वामे सखेटमपरत्र च खड्गपाणिं

50–1 In his quotation Vaktraśambhu's text as transmitted omits 50cd and 51ab, doubtless as a result of eyeskip.

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48 a. सव्ये ऽक्षसूत्रमपरत्र च मातुलङ्गं] P_2P_4S, *MṛPaṬī*; ---सूत्रमपरत्र च मातुळुंगं P_1; सपेक्षपरमत्र च मातुलांगं P_3^2 (unmetrical); सव्ये ऽक्षसूत्रपरेत्र च मातुलङ्गं T (unmetrical); सव्ये ऽक्षसूत्रमपरत्र च मातुलुङ्गं E 48 c. पीतं] $P_1P_3^2E$; पीतां P_2P_4ST; पीता° *MṛPaṬī* • तपनायुताभं] $P_2P_3^2TE$, *MṛPaṬī*; तपनायु ---P_1; दपनायुताभं P_4S 49 a. वामैः खट्वाङ्गमुण्डे दधतमथ करैः खेटपाशौ च भीमं] *em.*; वामैः खट्वांगमु⌣न्दधतमथ करैः खेटपा ---मं P_1; वामे खट्वांगमुण्डैर्दधतमथ तं करैः खेटपाशौ च भीमं P_2 (unmetrical); वामैः खट्वांगमुण्डैर्दधतमपरै खेटपाशौ च भीमं P_3^2; वामे खट्वांगमुण्डैर्दधतमथ करैः खेटपाशौ च भीमं P_4S; वामे खड्वाङ्गमुण्डैर्दह्वतमथ करै केटपाशौ च भीमं T; वामैः खट्वाङ्गदण्डे दधतमथ करैः खेटपाशौ च भीमं E; वाम्यैः खट्वाङ्गमुण्डे दधतमथ करैः खेटपाशौ च भीमं *MṛPaṬī* 49 b. शूलं टङ्कं] $P_1P_3^2P_4E$, *MṛPaṬī*; शूले टंकं P_2S; शूले टङ्क T (unmetrical) • °दंष्ट्रिणं याम्यपत्रे] P_1; °दंष्ट्रिणं याम्यवक्त्रे $P_2P_3^2P_4STE$; °दंष्ट्रं याम्यपात्रे *MṛPaṬī* (unmetrical) 49 c. पिङ्गभ्रूश्मश्रुनेत्रं कपिलतरजटं] *MṛPaṬī*; पिंगभ्रूश्मश्रुनेत्रं कपिलजटधरं $P_1P_2P_4S$; पिंगभ्रयुश्रुनेत्रं कपिलतरजटा P_3^2 (unmetrical); पिङ्गे भ्रूश्मश्रुनेत्रे कपिलजटधरं T; पिङ्गभ्रूश्मश्रुनेत्रं कपिलसुजटिलं E • वृश्चिकालब्धकण्ठं] P_2P_4ST; ---धकर्णं P_1; वृश्चिकारब्धकर्णं P_3^2E, *MṛPaṬī* 49 d. सुकृष्णं शशिशकल°] $P_1P_2P_4STE$; सकृष्णं शशिशकल° P_3^2; सुकृष्णशशि(श)कल° *MṛPaṬī* (unmetrical) • भोगिभिर्भूषिताङ्गम्] $P_1P_3^2E$, *MṛPaṬī*; भूषितं भूषिताङ्गम् P_2P_4ST 50 a. °कुसुमाम्बरनेत्रयुग्मं] P_3^2; °कुसुमाम् --- म् P_1; °कुसुमाम्बरगन्धभूष्यं $P_2^{pc}P_4STE$; °कुसुमाम्बरगन्धभूष्यं × पश्चादजातमखिलाभरणोपपन्नं× P_2; °कुसुमाम्बरनेत्रयुक्तं *MṛPaṬī* 50 b. °रुपेतम्] Σ; °रुपैतम् S 50 c. च खड्गपाणिं] Σ; खद्ग --- णि P_1

सौम्ये दले सुमुखमर्चत वामदेवम् ॥ ५० ॥

शुक्लांशुशुक्लकुसुमाम्बरगन्धभूष्यं पश्चादजातमखिलाभरणोपपन्नम् ।
एकाननं शशिधरं जटिलं त्रिणेत्रं वन्दे वराभयकरं नवयौवनाढ्यम् ॥ ५१ ॥

पञ्चेशादीनपि च यदि वा सुस्मितान् सौम्यदृष्टीन्
कान्ताकारान् करसरसिजैरष्टभिः शोभमानान् ।
दिक्स्थैश्चास्यैर्नमत निखिलैर्भूषितैर्भूषिताङ्गान्
प्रोक्तैर्वर्णैर्जटिलशिरसश्चन्द्ररेखावतंसान् ॥ ५२ ॥

[अन्तरावरणम् (अङ्गमन्त्राः)]

पद्मेशानदलाग्रस्थं नेत्रत्रयमहं भजे ।

53–59 This block of verses is quoted by Vaktraśambhu following on from the quotation ending with 51 in the *Mṛgendrapaddhatiṭīkā* (IFP T.1021, pp. 134–5).

53 Quoted by Madhyārjunaśiva in his *Siddhāntadīpikā* (IFP T. 801, p. 93 and IFP T. 112, p. 192) prefaced by यद्उक्तं पञ्चावरणस्तोत्रे

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50 d. सौम्ये दले सुमुखमर्चत वाम॰] P_3^2; सौम्ये दले च सुमु --- P_1; सौमे दळे च सुमुखच्छदवाम॰ P_2S; सौम्ये दले च सुमुखच्छदवाम॰ P_4; सौमे दळे च सुमुखच्छदवाम॰ T; सौम्ये दले च सुमुखस्मितवाम॰ E **51 a.** शुक्लांशुशुक्लकुसुमाम्बरगन्धभूष्यं] P_2P_4ST; शुक्लं सुशुक्लकुसुमाम्बरगन्धभूष्यं P_1E; शुक्लानुलेपवसनाभरणंपळक्षं P_3^2 **51 b.** पश्चादजात॰] P_1P_4SE; पश्चादचात॰ P_2T; पश्चाभजात॰ P_3^2 • ॰भरणोपपन्नम्] $P_2P_3^2P_4$ST; ॰भरणौपपन्नम् P_1; ॰भरणैरुपेतम् E **51 c.** शशिधरं जटिलं] $P_2P_3^2P_4$STE; --- जटिलं P_1; शशिधरं ⊔ *MṛPaṬī* **51 d.** वराभयकरं] Σ; वराभयं P_3^2 (unmetrical) •॰यौवनाढ्यम्] Σ; ॰यौवनाड्यम् T **52 a.** च यदि वा सुस्मितान् सौम्यदृष्टीन्] *em.*; च यदि वा सुस्मितान् ---दृष्टीन् P_1; च यदि वा सुस्मितान् सौम्यदृष्टान् P_2; च यदि वा सुस्मितानसौम्यदृष्टीन् P_3^2 (unmetrical); यदि वा सस्मितान् सौम्यदृष्टीन् P_4 (unmetrical); +च+ यदि वा सुस्मितान् सौम्यदृष्टान् S; च यदि वा सस्मितान् सौम्यदृष्टीन् E **52 c.** ॰स्यैर्नमत] P_1; ॰स्यैर्णमित॰ $P_2P_4S^{pc}$T; ॰हैं नमत P_3^2; ×⏑̄× स्यैर्णमित॰ S; ॰स्यैर्नियमित॰ E (unmetrical) • निखिलैर्भूषितैर्भूषि॰] P_2P_4ST; निखिलैभूष ---भूषि॰ P_1; निखिलान् भूषणैर्भूषि॰ P_3^2; निखिलैर्भूषणैर्भूषि॰ E **52 d.** ॰वर्णैर्जटिलशिरसश्चन्द्र॰] $P_1P_3^2P_4$TE; ॰र्वर्नैर्जटिलशिरसं चन्द्र॰ P_2S **53 a.** ॰दलाग्रस्थं] $P_1P_2P_3^2P_4$SE, *SiDī* (801); ॰दळग्रस्तं T; ॰दलाग्रस्य *MṛPaṬī*; ॰दलोग्रस्थन् *SiDī* (112) **53 b.** नेत्रत्रयमहं भजे] $P_2P_3^2P_4$STE, *MṛPaṬī*; नेत्रत्रय---भजे P_1; नेत्रयं हदजं भजेत् *SiDī* (801); तेत्रं महदजं भवेत् *SiDī* (112)

दृक्क्रियेच्छात्मकं तत्त्वं मण्डलत्रितयाश्रितम्॥ ५३॥

ज्ञानशक्त्यात्मकं शम्भोर्हृदयं वह्निपत्रगम्।
सर्वात्मानं सितं यद्वा दीप्तं त्रिणयनं भजे॥ ५४॥

ईशपत्रगतं गौरं धूम्रं वा सुशिवं शिरः।
सर्वेशितात्मकैश्वर्यं शिवस्योज्ज्वलभूषणम्॥ ५५॥

ज्वालिनीं च शिखां रक्तां कृष्णां वा नैर्ऋते दले।
वशितामपराधीनां वक्ष्यमाणाकृतिं विभोः॥ ५६॥

पिङ्गलं कवचं कृष्णं हरितं वानिलाश्रयम्।

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54 Quoted by Madhyārjunaśiva in his *Siddhāntadīpikā* (IFP T. 801, p. 92 and IFP T. 112, p. 189) prefaced by यदुक्तं पञ्चावरणस्तोत्रे

56ab. Quoted by Madhyārjunaśiva in his *Siddhāntadīpikā* (IFP T. 801, p. 92 and IFP T. 112, p. 191) prefaced by यदुक्तं पञ्चावरणस्तवे

57 Quoted by Madhyārjunaśiva in his *Siddhāntadīpikā* (IFP T. 801, p. 93 and IFP T.

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53 c. दृक्क्रियेच्छात्मकं तत्त्वं] $P_1P_2P_3^2P_4$SE, *MṛPaṬī*; दृक्क्रियेचात्मकं तत्वं T; दृक्क्रियेच्छात्मकं नित्यं *SiDī* (801); दृक्क्रियाच्छात्मकं तत्त्वं *SiDī* (112) **53 d.** मण्डलत्रितयाश्रितम्] $P_1P_2P_4$ST; मण्डलत्रितयाश्रयम् P_3^2E; मम धरुम्रतयालयम् (मेधनम्रतया) *MṛPaṬī* (unmetrical); मण्डलत्रितयात्मकम् *SiDī* (801); मण्डलत्रितयान्वितम् *SiDī* (112) **54 a.** शम्भोर्] Σ; शंभो S **54 b.** हृदयं] Σ; हृदये *MṛPaṬī* • °पत्रगम्] P_3^2; °पत्र --- P_1; °पत्रकम् P_2P_4ST, *SiDī*, *MṛPaṬī*; °वक्त्रकम् E **54 c.** सर्वात्मानं] Σ; सर्वात्मकं P_3^2 • सितं यद्वा] $P_1P_2P_3^2$TE, *MṛPaṬī*, *SiDī* (801); सितं यद्वद् P_4; सितं यद्वाद् S; स्थितं यद्वा *SiDī* (112) **54 d.** दीप्तं त्रिणयनं] P_1E, *MṛPaṬī*, *SiDī*; दीप्तत्रिणयनं P_2P_4S; सुदीप्तनयनं P_3^2; दीप्तत्तृणयनं T • भजे] $P_1P_2P_3^2P_4$STE, *MṛPaṬī*, *SiDī* (112); भजेत् *SiDī* (801) **55 b.** सुशिवं शिरः] P_3^2T; सुशिखं शिरः $P_1P_2P_4$S; सशिवं शिरः E; सुशिवं शिव *MṛPaṬī* **55 c.** सर्वेशितात्मकैश्वर्यं] *em.*; सर्वेशिता ---केश्वर्यं P_1; सर्वेसितात्मकैश्वर्यं P_2P_4ST; सर्वेशत्वात्मकैश्वर्यं P_3^2; सर्वेशित्वात्मकैश्वर्यं E; रहस्सर्वेशितात्मकमैश्वर्यं *MṛPaṬī* (unmetrical) **55 वश द।** शिवस्योज्ज्वलभूषणम्] Σ; कैस्योज्वलविभूषणाम् P_3^2 **56 b.** नैर्ऋते] E, *SiDī* (801); नैऋते $P_1P_2P_4$ST, *MṛPaṬī*, *SiDī* (112); नैरुभे P_3^2 **56 c.** वशिताम°] E; शिवताम° P_1, *MṛPaṬī*; शिवधाम° P_2P_4ST; वशित्वान° P_3^2 **56 d.** वक्ष्यमाणाकृतिं विभोः] E, *MṛPaṬī*; ---माणाकृतिं विभोः P_1; वक्ष्यमाणकृतं विभो P_2S; वक्ष्यमाणाकृतीन्नुमः P_3^2; वक्ष्यमाणकृतिं विभो P_4; वक्ष्यमाणाकृतं विभो T **57 a.** पिङ्गलं] $P_1P_2P_3^2P_4$STE, *MṛPaṬī*; पिङ्गल *SiDī* (112); पिङ्गलः *SiDī* (801) **57 b.** हरितं वानिलाश्रयम्] E, *MṛPaṬī*; हरितं वानिलाश्रितं $P_1P_2P_4$ST; हिरितां वानिलाश्रयम् P_3^2; हा(ह 801)रीतं वानिलाश्रयम् *SiDī*

विश्वरक्षाकरं वन्दे तेजो विश्वाधिकं विभोः॥ ५७॥

शिवास्त्रं प्रलयार्काभं चतुर्दिक्षु कृतार्चनम्।
वन्दे प्रतापमीशस्य दंष्ट्रिणं भीमनिस्वनम्॥ ५८॥

अङ्गानि चोद्धृतवराभयशक्तिशूलान्य्
अब्जासनान्यभिमुखानि शिवस्य वन्दे।
आस्यैश्चतुर्भिरथवा सवराभयानि
चैकाननानि सजटेन्दुविभूषणानि॥ ५९॥

[द्वितीयावरणम् (विद्येश्वराः)]

द्वितीयावरणे प्राच्यामनन्तं हेमसन्निभम्।
सूक्ष्मं च वह्निभागस्थं वन्दे वह्निसमत्विषम्॥ ६०॥

तमालसन्निभं वन्दे याम्यभागे शिवोत्तमम्।
नैर्ऋते षट्पदाभासमेकनेत्रमवस्थितम्॥ ६१॥

112, p. 192) prefaced by उक्तं च पञ्चावरणस्तवे

60–95 This block of verses, from 60 to 95 inclusive (but omitting 64, 66, 70ab, 76c–77b and 91cd) are quoted by Vaktraśambhu in the *Mṛgendrapaddhatiṭīkā* (IFP T.1021, pp. 137–142), prefaced by एतेषां ध्यानं…

60–63 In P_3^2, the verse-halves follow this order: 60ab, 61ab, 62ab, 63ab, 60cd, 61cd, 62cd, 63cd.

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57 d. विश्वाधिकं विभोः] P_3^2E, *MṛPaṬī*, *SiDī*; वि ---त्मकं विभोः P_1; विश्वात्मकं विभो P_2P_4ST 58 a. शिवास्त्रं प्रलयार्काभं] $P_1P_2P_4$E; दिव्यास्त्रं प्रयार्काभं P_3^2 (unmetrical); शिवास्त्रं प्रळयाकाभं ST; शिवा (स्वा) ग्रं प्रलयार्काभं *MṛPaṬī* 58 b. चतुर्दिक्षु] Σ; चतुर्दल P_3^2 °कृतार्चनम्] Σ; कृतर्चनम् T 58 d. भीमनिस्वनम्] P_2P_4STE; -- निस्वनम् P_1; भीमनिस्वनम्। वराभयकरोपेतं कोटिसूर्यप्रकाशकं P_3^2; भीमनिःस्वनम् *MṛPaṬī* 59 a. °शक्तिशूलान्य्] $P_1P_2P_3^2$TE, *MṛPaṬī*; °शक्तशूलन्य् P_4; °शक्तिशूलन्य् S 59 c. °तुर्भिरथवा] Σ; ---P_1 59 d. सजटेन्दुविभूषणानि] P_1, *MṛPaṬī*; सजटेन्दुविभूषितानि $P_2P_3^2P_4$SE; सटेन्दुविभूषितानि T (unmetrical) 60 ab. प्राच्यामनन्तं] $P_1P_3^2$E; प्राप्यमनन्तं P_2P_4ST; प्राच्यामनतं *MṛPaṬī* 60 c. सूक्ष्मं च वह्नि°] Σ; — P_1 60 d. वन्दे वह्निसमत्विषम्] E, *MṛPaṬī*; वन्दे वह्निसमप्रभम् $P_1P_2P_4$ST; वह्निगद्यसमप्रभम् P_3^2 61 a. °सन्निभं] Σ; °सदृशं P_3^2 61 c. नैर्ऋते] E; नैऋते Σ 61 cd. °भासमेकनेत्र°] Σ; °भा --- त्र° P_1

कुन्देन्दुधवलाकारमेकरुद्रं तु वारुणे।
त्रिमूर्तिं मारुते भागे नीहारनिभमाश्रये॥ ६२॥

श्रीकण्ठं सोमदिग्भागे रक्तवर्णमवस्थितम्।
प्रपद्ये पाण्डराकारमैशाने च शिखण्डिनम्॥ ६३॥

चतुरः प्राक्तनान् दिक्षु विदिक्ष्वन्यानवस्थितान्।
यद्वा विद्येश्वरान् वन्दे स्वस्वदिक्पतिसन्निभान्॥ ६४॥

खड्गं बाणमथाक्षसूत्रमभयं पद्मं च सव्यैः करैर्
  वामैः खेटधनुःकमण्डलुवरान् शूलान्वितान् बिभ्रतः।
पद्मस्थांश्चतुराननान् प्रतिमुखं नेत्रत्रयेणान्वितान्

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64 This verse is omitted from the quotation in the *Mṛgendrapaddhatiṭīkā*.

65 Quoted in Saundaranātha's *Śambhupuṣpāñjali* (A, ff. 81v–82r and B ff. 67r–67v) prefaced by पञ्चावरणस्तोत्रे तु तद्ध्यानं स्पष्टमीरितम्। पञ्चावरणस्तोत्रे वा

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62 a. ॰धवलाकारम्] P_3^2E, *MṛPaṬī*; ॰तुहिनप्रख्यम् $P_1P_2P_4$S; ॰तुहिनपृख्यम् T **62 b.** तु वारुणे] $P_1P_2P_3^2P_4$S; तु वारणे T; च वारुणे E, *MṛPaṬī* **62 c.** त्रिमूर्तिं] P_3^2E, *MṛPaṬī*; त्रिमूर्तं P_1; त्रिमूर्ति P_2P_4ST **62 d.** ॰श्रये] Σ; ॰श्र --- P_1 **63 c.** पाण्डरा॰] $P_1P_2P_3^2P_4$S, *MṛPaṬī*; पाण्डुरा॰ TE **63 d.** ॰मैशाने च शिखण्डिनम्] P_2SE; ॰मीशाने च शिखण्डिनम् P_1; ॰मीशाने तु शिखण्डिनम् P_3^2; ॰मैशाने च शिखण्डनम् P_4; ॰मैशान्ये च शिखण्डिनम् T; ॰मैशाने ऽपि शिखण्डिनम् *MṛPaṬī* **64 a.** चतुरः प्राक्तनान्] E; चतुरः प्राक्तना P_1; चतुरं प्राप्तना P_2S; चतुरं प्राक् P_3^2 (unmetrical); चतुरं प्राप्तनान् P_4; चतुरं प्रतना T **64 b.** विदिक्ष्व॰] $P_1P_2P_3^2P_4$E; विद्रुक्ष्व॰ S; विदीक्ष्व॰ T **64 d.** स्वस्वदिक्पतिसन्निभान्] $P_3^2E_B$; स्वस्वदिक्पतिसन्निभा--- P_1; स्वस्वदिक्प्रतिसन्निभान् P_2P_4ST; स्वस्वदिग्पतिसन्निभान् E_D **65 a.** बाणमथाक्षसूत्रम्] $P_1P_3^2P_4$E, *MṛPaṬī*, *ŚamPuAñ*; बाणमयाक्षसूत्रमभयं P_2S; बा× ल× णममाक्षसूत्रम् T • सव्यैः] Σ; हस्तैः P_1 (unmetrical) **65 b.** वामैः खेटधनुःकमण्डलुवरान् शूलान्वितान् बिभ्रतः] *ŚamPuAñ*; वामैः खेटधनुःकमण्डलुवरान् शूला---तान् बिभ्रतः P_1; खट्वाखेटधनुःकमण्डलवरान् शूलान्वितान् विभ्रतान् P_2S; स्वककेमहः धनुःकमण्डलन्वरान् शूलान्वितान् विभूषितं P_3^2 (unmetrical); वामै खेटधनुःकमण्डलवरान् शूलान्वितान् विभृतान् P_4; खड्गाखेटधनुःकमण्डुलुवरा× न्स× न्शूलान्वितान्विभ्रतान् T; वामैः खेटधनुःकमण्डुलुवरान्शूलान्वितान्विभ्रतः E; वामैः खेटधनुःकमण्डलुपरान् शूलान्वितान् विभृमः *MṛPaṬī* (unmetrical) **65 c.** प्रतिमुखं नेत्र॰] P_3^2E, *MṛPaṬī*, *ŚamPuAñ*; प्रतिमुखान्नेत्र॰ $P_1P_2P_4$ST

विद्येशान् रुचिराननान् धृतजटाजूटेन्दुखण्डान् भजे॥ ६५॥

यद्वा करैरष्टभिरेव युक्तान् प्रागुक्तवर्णाकृतिशोभमानान्।
एकाननान्वा करपङ्कजाभ्यां कृताञ्जलीनीशमुखानशेषान्॥ ६६॥

[तृतीयावरणम् (गणाः)]

तृतीयावरणे प्राच्यां चतुर्हस्तं विमानगम्।
सवराभयशूलाक्षसूत्रं रक्तं च नन्दिनम्॥ ६७॥

कपालखड्गान्वितवामहस्तं खेटत्रिशूलान्वितसव्यपाणिम्।
पीनाङ्गमापिङ्गजटं सुभीमं वन्दे महाकालमथाग्निभागे॥ ६८॥

स्नाय्वस्थित्वङ्गिबद्धाङ्गं याम्यभागे सितच्छविम्।
विमानवर्तिनं त्र्यक्षं भृङ्गिसंज्ञं गणं भजे॥ ६९॥

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66 This verse is omitted from the quotation in the *Mṛgendrapaddhatiṭīkā*.

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65 d. रुचिराननान् धृतजटाजूटे°] E, *MṛPaṬī*; रुचिराननान् धृत---चूडे° P_1; रुचिरासनान् धृतजटाजूटे° $P_2P_3^2$S; रुचिरासनान्धृतजटाच्चूडे° P_4; रुचिरासनान् धृतजटाजटाजेटे° T; रुचिराननान्धृतजटाचूडे° *ŚamPuAñ* **66 a.** °भिरेव युक्तान्] $P_1P_2P_4$SE; °भिरेच युक्तान् P_3^2; °भिरेव युक्ता T **66 b.** °वर्णा°] $P_1P_3^2P_4$TE; °वर्ना° P_2S **66 c.** एकाननान्वा कर°] P_2P_4STE; एकानना ---र° P_1; एकाननन्वा कर° P_3^2 **66 d.** °मुखान°] Σ; °मुखेन P_2 **67 a.** प्राच्यां] $P_1P_3^2$E, *MṛPaṬī*; प्राप्य P_2P_4ST **67 b.** विमानगम्] $P_1P_3^2$E; विमानकम् P_2P_4ST, *MṛPaṬī* **67 c.** सवरा°] Σ; ---रा° P_1 **67 d.** नन्दिनम्] $P_1P_2P_3^2P_4$SE; चन्दनम् T; वन्दिनम् *MṛPaṬī* **68 ab.** °खड्गान्वितवामहस्तं खेटत्रिशूलान्वितसव्यपाणिम्] *MṛPaṬī*; °खेटान्वितवामहस्तं खड्गत्रिशूलान्वितसव्यह--- P_1; °खेटान्वितवामसव्यं खड्गत्रिशूलान्वितपाणियुग्मम् P_2P_4ST; °खेटान्वितवामहस्तं खड्गं त्रिशूलान्वितसव्यपाणिम् P_3^2E **68 c.** पीनाङ्गमापिङ्गजटं सुभीमं] *MṛPaṬī*; पीतांगमापिंगजटं सुभीमं $P_1P_3^2$; पीतांगमापिंगजटासुभीमं P_2P_4SE; पीताङ्गमपिङ्गळजटासुभीमं T (unmetrical) **69 a.** स्नाय्वस्थित्वङ्गिबद्धाङ्गं] E; स्नाय्वस्थित्वङ्गिवद्धांग--- P_1; स्नात्वा स्थित्वा निबद्धाङ्गं P_2T; स्नाय्वस्थित्वं निभस्थांगम् P_3^2; स्नात्वा स्थित्वन्निबद्धांगं P_4; स्नात्वा स्थित्वनिबद्धांगं S; स्रध्वस्थित्वजनिबांग *MṛPaṬī* (unmetrical) **69 b.** याम्यभागे] Σ; ---गे P_1 **69 c.** °वर्तिनं त्र्यक्षं] P_4TE, *MṛPaṬī*; °वर्तनं त्र्यक्षं P_1P_2; °वर्तिनं त्रक्षं P_3^2; °वर्तिनं +त्रियक्षं+ S **69 d.** भृङ्गिसंज्ञं] P_4E; भृंगिसंज्ञ° P_1; भृंगीसंज्ञं P_2S^{ac}; भृंगिसंज्ञा° P_3^2; भृंगीसंज्ञ° S^{pc}; भृङ्गीसज्ञं T; मृगिसंज्ञं *MṛPaṬī*

गणेशं वामनाकारं प्रोक्तरूपयुतं भजे।
राक्षसाशास्थितं त्र्यक्षं शूर्पकर्णं गजाननम्॥ ७०॥

प्रत्यगाशास्थितं वन्दे वृषं च वृषभाकृतिम्।
साक्षाद्धर्मं सितं त्र्यक्षं परमेशस्य वाहनम्॥ ७१॥

पीतं शक्तिं सघण्टां ध्वजमथ कमलं कुक्कुटं प्रासदण्डौ
बिभ्राणं वायुभागे वरमभयधनुर्बाणटङ्कांश्च हस्तैः।
षड्वक्त्रं द्वादशाक्षं शिखिनि शरभवं पाणिभिर्वा चतुर्भिर्
वक्त्रैक्ये शक्त्यभीभ्यां भजत वरयुतं कुक्कुटं चादधानम्॥ ७२॥

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70 The first two *pādas* are omitted (eyeskip) in the quotation in the *Mṛgendrapaddhatiṭīkā*.

72 Quoted without attribution in the *Ātmārthapūjāpaddhati*, T. 1056, p. 377.

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70 b. प्रोक्तरूपयुतं] $P_2P^2_3P_4S^{pc}T$; प्रो---तं P_1; प्रोक्तरूपमहं S^{ac}; प्रोक्तरूपायुधं E **70 c.** राक्षसाशास्थितं त्र्यक्षं] *MṛPaṬī*; राक्षसाशास्थितं रक्तं $P_1P_2P_4$SE; राक्षसाशागतं त्रिक्षं P^2_3; राक्षसाशीस्थितं रक्तं T **71 a.** प्रत्यगाशास्थितं] P_4TE; प्रत्यकाशास्थितं P_1; प्रत्य+।गाशास्थितं P_2; प्रत्यगाशापतिं P^2_3; प्रत्यागाशास्थितं S; प्रत्यगाशाश्रयं *MṛPaṬī* **71 b.** वृषभाकृतिम्] Σ; --- P_1 **71 c.** साक्षाद्धर्मं सितं त्र्यक्षं] E, *MṛPaṬī*; ---क्षाद्धर्मसितन्त्र्यक्षं P_1; साक्षाद्धर्मसितं त्र्य(त्रि T^{ac})क्षं P_2P_4ST; साक्षाद्धर्मस्थितं त्र्यक्षं P^2_3 **72 a.** पीतं शक्तिं सघण्टां ध्वजमथ कमलं कुक्कुटं प्रासदण्डौ] *em.*; पीतं शक्त्यच्च घण्ट---म --- P_1; पीतं शक्तिं सघण्टां ध्वजमधिकमलं कुक्कुटं प्रासदण्डो P_2S; पीतं शक्तीं सघण्टां ध्वजमथ कमलं कुक्कुटं प्रासदण्डौ P^2_3; पीतं शक्तिं सखण्डां ध्वजमधिकमलं कुक्कुटं प्रासदण्डो P_4; पीतं शक्तिं सघण्डां ध्वजमधिकमलं कूक्कुटं प्रासदण्डोन् T; पीतां शक्तिं सघण्टाध्वजमथ कमलं कुक्कुटप्रासदण्डं E; पीतं शक्तिसकण्ठाध्वजमथकमलं कुक्कुटं प्रासदण्डौ *MṛPaṬī*; पीतं शक्तिं च खण्टाध्वजमथ कमलं कुक्कुटं प्रासदण्डौ *ĀPūPa* **72 b.** °टङ्कांश्च] P^2_3, *MṛPaṬī*, *ĀPūPa*; °टंकाश्च P_1P_4; °टंकां च P_2S; °टंका च T; °टङ्कं च E **72 c.** °क्षं शिखिनि शरभवं] P_4E, *MṛPaṬī*, *ĀPūPa*; °क्षं शिखि⌣शर--- P_1; °क्षं शिखिनि शिरभवं P_2ST^{pc}; °क्षं शिखिनि परिगतं P^2_3; °क्षै शिखिनि शिरभवं T^{ac} (unmetrical) • पाणिभिर्वा चतुर्भिर्] TE, *MṛPaṬī*, *ĀPūPa*; ---भिर् P_1; पाणिसर्वं चतुर्भिर् P_2S; पाणिर्वा चतुर्भिर् P^2_3 (unmetrical); पाणिसर्वा चतुर्भिर् P_4 **72 d.** वक्त्रैक्ये शक्त्यभीभ्यां भजत वरयुतं] E; वक्त्र्यैक्ये शक्त्यभिभ्यां भजत वरयुतं P_1; वक्त्रैक्यं शक्तिभीभ्यां भजत वरयुतं P_2P_4S; त्रैक्यं वज्रशक्तीवरदमभयदं P^2_3 (unmetrical); वक्त्रैक्यं शक्तिभिभ्यां भजत वरयुतं T; वक्त्रैक्ये शक्तिभीभ्यां भरजत वरयुतं *MṛPaṬī* (unmetrical); वक्त्रैक्यं शक्यभोग्यं भजत वरयुतं *ĀPūPa* • कुक्कुटं चादधानम्] P_2P_4STE, *MṛPaṬī*; कुकुटश्चादधानम् P_1; बाहुलेयं नमामि P^2_3

सिंहारूढामहं वन्दे भूषितां दर्पणोद्वहाम् ।
सौम्यभागे स्थितां देवीं द्विभुजां गौरविग्रहाम् ॥ ७३ ॥

चण्डेश्वरं विमानस्थं वक्ष्यमाणाकृतिं नुमः ।
ईश्वराशागतं कृष्णं गणेशावरणे स्थितम् ॥ ७४ ॥

[चतुर्थावरणम् (लोकपालाः)]

हेमवर्णं सहस्राक्षं वज्रहस्तं गजाश्रयम् ।
पूर्वाशानायकं वन्दे चतुर्थावरणे स्थितम् ॥ ७५ ॥

मेषारूढं प्रदीप्तार्चिर्भासुरं हव्यवाहनम् ।
निजाशासंस्थितं वन्दे शक्तिहस्तं महाबलम् ॥ ७६ ॥

दक्षिणाशापतिं कृष्णं यमं महिषवाहनम् ।
दण्डिनं भीषणं वन्दे दंष्ट्रिणं घोरलोचनम् ॥ ७७ ॥

प्रेतारूढं करालास्यं खड्गपाणिं निशाचरम् ।

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74 चण्डेश्वरं…वक्ष्यमाणाकृतिं] See verse 101.

76c–77b.] Omitted in the quotation in the *Mṛgendrapaddhatiṭīkā* (eyeskip).

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73 ab. °रूढामहं वन्दे भूषितां] E; °रूढ--- P_1; °रूढामहं वन्दे भूषणां P_2P_4S; °रूढामहं वन्दे भूषिता P^2_3*MṛPaṬī*; °रूडामहं वन्द भूषणां T **73 b.** दर्पणोद्वहाम्] $P_2P^2_3P_4STE$; ---र्पणोद्वहाम् P_1; दर्पणेद्व्रहम् *MṛPaṬī* **73 c.** स्थितां देवीं] $P_1P^2_3E$, *MṛPaṬī*; स्थितां वन्दे P_2ST; स्थितं वन्दे P_4 **74 a.** चण्डेश्वरं विमानस्थं] P^2_3E; चण्डेश्व--- P_1; चण्डेश्वरविमानस्थं P_2P_4ST, *MṛPaṬī* **74 b.** वक्ष्यमाणाकृतिं नुमः] E; --- माणाकृतिन्नमः P_1; वक्ष्यमाणाकृतिर्नमः P_2ST; वक्ष्यमाणाकृतिं भजे P^2_3; वक्ष्यमाणाकृतिं नमः P_4, *MṛPaṬī* **74 c.** °गतं कृष्णं] $P_1P_2P_4STE$; °गतं त्र्यक्षं P^2_3; °सतं कृष्णं *MṛPaṬī* **74 d.** गणेशा°] $P_1P^2_3P_4SE$, *MṛPaṬī*; गणाशा° P_2T **75 ab.** हेमवर्णं सहस्राक्षं वज्र°] P_4TE, *MṛPaṬī*; हेमवर्ण--- P_1; हेमवर्नं सहस्राक्षं वज्र° P_2S **75 c.** पूर्वाशानायकं] $P_2P^2_3P_4STE$; पूर्वेशानायकं P_1; पूर्वाशानुगतं *MṛPaṬī* °वन्दे] Σ; वन्दे (रक्तिहस्तं महाबलम्) P^2_3 **76 ab.** °रूढं प्रदीप्तार्चिर्भासुरं हव्यवाहनम्] $P_2P^2_3P_4S$; °रूढं प्रदीप्ता---नम् P_1; °रूडं प्रदीप्तार्चिं भासुरं हव्यवाहनम् T; °रूढं प्रदीप्तार्चिर्भास्वरं हव्यवाहनम् E, *MṛPaṬī* **76 c.** निजाशासंस्थितं] Σ; निजासनं स्थितं T **77 b.** महिषवाहनम्] Σ; महि--- P_1 **77 c.** दण्डिनं भीषणं] Σ; ---षणं P_1 **77 d.** दंष्ट्रिणं घोरलोचनम्] P^2_3; दंष्ट्रिणं चारुलोचनम् P_1P_4ST; दष्ट्रिणं चारुलोचनम् P_2; दंष्ट्रिणं घोरदर्शनम् E **78 a.** प्रेतारूढं करालास्यं] $P_1P^2_3E$; प्रेतारूढं कराळाढ्यं P_2P_4S; प्रतारूडं कराळाढ्यं T; प्रेतारूढं करालाख्यं *MṛPaṬī* **78 b.** °पाणिं] $P_1P^2_3TE$, *MṛPaṬī*; °पाणि P_2P_4S

निर्ऋतिं च निजाशास्थं धूम्रमुग्रदृशं भजे॥ ७८॥

पश्चिमाशापतिं पाशधरं मकरवाहनम्।
नमामि यादसां नाथं वरुणं श्वेतविग्रहम्॥ ७९॥

पीनाङ्गं हरिणासीनं वायुमङ्कुशधारिणम्।
सदागतिं निजाशास्थं श्यामाङ्गं कुञ्चितभ्रुवम्॥ ८०॥

कुबेरं च गदाहस्तं गौराङ्गं निधिसंस्थितम्।
ह्रस्वपादकरं स्त्रीभिर्वृतमुत्तरदिक्पतिम्॥ ८१॥

श्वेतं वृषस्थमीशानं त्र्यक्षं व्याघ्राजिनाम्बरम्।
शूलिनं जटिनं चन्द्रधरमीडे स्वदिक्स्थितम्॥ ८२॥

तत्रैवोर्ध्वदिशानाथं प्रोक्ताकारं चतुर्मुखम्।

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83 प्रोक्ताकारं] See verse 14.

83–85a. Quoted by Nirmalamaṇi in his *Kriyākramadyotikāprabhā* on p. 232, prefaced

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78 c. निर्ऋतिं च निजाशास्थं] E, *MṛPaṬi*; --- P_1; निऋऋतिं च निजाशास्थं P_2 (unmetrical); निरुतिश्च निजाशास्थं P_3^2; निऋतिं च निजाशास्तं P_4; निऋऋतिं च निजाशास्तं S (unmetrical); निऋऋतिं च निजाशास्यं (?) T (unmetrical) 79 c. नमामि यादसां नाथं] $P_3^2P_4$SE; नमामि याद --- P_1; नामामि यादसां नाधं P_2; नमामि पादसां नाथं T; नमामि पादसान्नाथ *MṛPaṬi* 79 d. वरुणं श्वेतविग्रहम्] $P_2P_3^2P_4$SE; ---तविग्रहम् P_1; वरुणं श्वेतवर्णकम् T, *MṛPaṬi* 80 a. पीनाङ्गं] *MṛPaṬi*; आपीतं P_1; पीताङ्गं P_2P_4STE; पिनांगं P_3^2 80 c. सदागतिं निजाशास्थं] $P_1P_3^2$E; सदागति निजांशास्तं P_2S; सदागति निजाशास्थं P_4; सदागतिं निजां सांस्तं T; सदागतिं निजाशायां *MṛPaṬi* 80 d. श्यामाङ्गं कुञ्चितभ्रुवम्] $P_2P_3^2$SE; --- वम् P_1; श्यामांगं कुञ्चितभृवम् P_4; श्यामङ्गं कुंचितभ्रुवम् T; श्यामाङ्गं कुञ्जितभ्रुवम् *MṛPaṬi* 81 a. गदाहस्तं] Σ; गदं हस्तं P_3^2 81 cd. °करं स्त्रीभिर्वृतमुत्तरदिक्पतिम्] E_B; °क ⏑̱ स्त्रीभिर्वीत ⏑̱ त्तर --- P_1; °करं स्त्रीभिर्वन्दे उत्तरदिक्पतिम् P_2T; °कं वन्दे स्थितमुत्तरदिक्पतिम् P_3^2; °करं स्त्रीभिर्वदमुत्तरदिक्पतिम् P_4; °करं स्त्रीभिः वन्देमुत्तरदिक्पतिं S; °करं स्त्रीभिर्वृतमुत्तरदिग्पतिम् E_D; °करी स्त्रीभिर्वृतमुत्तरदिक्पतिम् *MṛPaṬi* 82 a. श्वेतं वृषस्थ°] $P_2P_3^2P_4$ST, *MṛPaṬi*; °षस्थ° P_1 (unmetrical); श्वेतं वृषभ° E 82 c. जटिनं] $P_1^{pc}P_2P_3^2$ST; जटिलं $P_1^{ac}P_4$E, *MṛPaṬi* 82 d. स्वदिक्स्थितम्] Σ; स्वदिक्पतिम् P_3^2E 83 a. तत्रैवोर्ध्वदिशानाथं] $P_3^2P_4$, *MṛPaṬi*; तत्रैवे--- P_1; तत्रैवोर्ध्वदिशाकायं P_2S^{ac}T; तत्रैवोर्ध्वदिशानायं S^{pc}; तत्रैवोर्ध्वदिशां नाथं E, *KriKraDyoPra* 83 b. प्रोक्ताकारं] P_2P_4STE, *MṛPaṬi*, *KriKraDyoPra*; ---रूपञ् P_1; प्रोक्तरूपं P_3^2 • चतुर्मुख] $P_1P_2P_4$ST, *MṛPaṬi*; चतुर्भुजम् E, *KriKraDyoPra*

कमण्डल्वक्षमालाङ्कं कुशदण्डधरं भजे॥ ८३॥

शङ्खचक्रगदापद्महस्तं गरुडवाहनम्।
श्याममेकाननं विष्णुं वनमालाविभूषितम्॥ ८४॥

अधोदिगधिपं कान्तं पीतवस्त्रं श्रियान्वितम्।
चतुर्हस्तं त्रिवक्त्रं वा भोगिशय्यागतं भजे॥ ८५॥

[पञ्चममावरणम् (लोकपालास्त्राणि)]

वज्रं तु पुरुषं स्थूलं दृढं कर्कशविग्रहम्।

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by तथा श्रीमत्पञ्चावरणस्तवे

84–85b. Quoted, without attribution, in the *Śambhupuṣpāñjali* (A, f. 83v and B, f. 68v).

86 Quoted without attribution in the *Ātmārthapūjāpaddhati* (IFP T. 1056, p. 271). From here up until verse 95 quoted in the *Śaivasiddhāntasaṅgraha*, T. 46, pp. 419–20 (prefaced by *pañcāvaraṇastotre*) and, without attribution, in the *Śambhupuṣpāñjali* (A, f. 84r and B, f. 68v). Also quoted by Madhyārjunaśiva in his *Siddhāntadīpikā* (IFP T. 801, p. 95 and IFP T. 112, p. 198) prefaced by उक्तं च पञ्चावरणस्तोत्रे

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83 c. कमण्डल्वक्षमालाङ्कं] P_1, *KriKraDyoPra*; कमण्डुल्वक्षमालाक्षं P_2ST; कमण्डल्वक्षमालाढ्यं P_3^2; कमण्डल्वक्षमालाक्षं P_4; कमण्डुल्वक्षमालाङ्कं E; कण्डल्वक्षमालाङ्क° *MṛPaṬī* (unmetrical) **83 d.** °धरं] Σ; °युतं P_1 **84 a.** शङ्ख°] Σ; शंखञ् P_4 **84 b.** गरुडवाहनम्] Σ; ग--- P_1 **84 c.** श्याममे°] $P_2P_3^2P_4$SE, *MṛPaṬī*, *KriKraDyoPra*, *ŚamPuAñ*; --- P_1; श्यानमे° T **84 d.** वनमालाविभूषितम्] P_2 $P_3^2P_4$STE, *KriKraDyoPra*, *ŚamPuAñ*; ⏓न मालाविभूषितं P_1; वरमालाविभूषणम् *MṛPaṬī* **85 a.** अधोदिगधिपं] $P_1P_3^2$E, *MṛPaṬī*, *KriKraDyoPra*, *ŚamPuAñ*; अथोदिगधिपं P_2; अथोदिग्गधिपं P_4S; अधोदिक्कधिपं T •कान्तं] Σ; शान्तं P_3^2 **85 b.** पीतवस्त्रं] Σ; पीतवस्त्रा P_3^2 •श्रियान्वितम्] $P_1P_3^2$E, *MṛPaṬī*, *ŚamPuAñ*; गदाश्रयम् P_2; गदाश्रियम् P_4ST **85 c.** चतुर्हस्तं त्रिवक्त्रं वा] *conj.*; चतुर्हस्त--- P_1; चतुर्वक्त्रं त्रिवक्त्रं वा P_2P_4ST, *MṛPaṬī*; चतुर्हस्तं द्विहस्तं वा P_3^2E **85 d.** भोगिशय्या°] P_2S^{pc}TE; --- शय्या° P_1; भोगाशय्या° P_3^2; भोगिचर्या° P_4 S^{ac}; भोगशय्या° *MṛPaṬī* **86 a.** वज्रं तु] $P_2P_3^2P_4$STE, *SiDī*, *MṛPaṬī*, *ĀPūPa*, *ŚaiSiSaṅ*; वज्रञ्च P_1, *ŚamPuAñ* **86 b.** दृढं] P_1P_2SE, *SiDī*, *ŚaiSiSaṅ*; मथं P_3^2; दृढ° P_4, *MṛPaṬī*, *ĀPūPa*; दृडं T; मृडं *ŚamPuAñ*

बलिनं वज्रमूर्धानं दीप्तं प्राक् पञ्चमावृतौ ॥ ८६ ॥

शक्तिं च योषिदाकारामाग्नेय्यां दिशि लोहिताम् ।
बिभ्राणां शिरसा शक्तिं त्रिकोणस्थामुपाश्रये ॥ ८७ ॥

दण्डं च दक्षिणे भागे कृष्णं पुरुषविग्रहम् ।
दण्डाकारशिरोयुक्तं वन्दे लोहितलोचनम् ॥ ८८ ॥

नैर्ऋत्यां पुरुषाकारं खड्गं श्यामप्रभान्वितम् ।

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87 Quoted without attribution in the *Ātmārthapūjāpaddhati* (IFP T. 1056, p. 271). Also quoted by Madhyārjunaśiva in his *Siddhāntadīpikā* (IFP T. 801, p. 97 and IFP T. 112, pp. 203–4) prefaced by उक्तं च पञ्चावरणस्तोत्रे

88 Quoted without attribution in the *Ātmārthapūjāpaddhati* (IFP T. 1056, p. 271). *Pādas* ab are also quoted by Madhyārjunaśiva in his *Siddhāntadīpikā* (IFP T. 801, p. 96 and IFP T. 112, p. 201) prefaced by यदुक्तं पञ्चावरणस्तवे

89 Quoted without attribution in the *Ātmārthapūjāpaddhati* (IFP T. 1056, p. 272).

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86 c. बलिनं वज्रमूर्धानं] $P_1P_2P_4$STE, *MṛPaṬī*, *ĀPūPa*, *ŚaiSiSaṅ*; बलिनं वज्रमूर्धान॰ P_3^2; बालिनं वज्रमूर्धानं *SiDī* (112); बलिं वज्रमूर्धान *SiDī* (801) (unmetrical); बिलिनं वज्रमूर्धानं *ŚamPuAñ* 86 d. दीप्तं प्राक् पञ्चमावृतौ] $P_2P_3^2P_4$STE, *SiDī*, *MṛPaṬī*, *ĀPūPa*; दी---वृतौ P_1; दीप्तं प्राक् पञ्चमावृतम् *ŚaiSiSaṅ*; दीप्तं प्राचि कृताञ्जलिम् *ŚamPuAñ* 87 a. योषिदाकारा॰] P_3^2E, *ĀPūPa*, *ŚamPuAñ*; योषिदाकार॰ P_1; योषिताकारा॰ P_2ST, *MṛPaṬī*, *SiDī* (801); योषिताकारो॰ P_4; योषिताकार॰ *ŚaiSiSaṅ*; योषिदाकारां *SiDī* (112) 87 b. ॰ग्नेय्यां] $P_1P_3^2P_4$E, *MṛPaṬī*, *SiDī* (801), *ĀPūPa*, *ŚaiSiSaṅ*, *ŚamPuAñ*; ॰ग्नेयां T; ॰ग्नेयाँ P_2S, *SiDī* (112) 87 c. बिभ्राणां शिरसा] $P_2P_3^2P_4$STE, *SiDī* (801), *ĀPūPa*; बिभ्राणं शिरसा P_1, *MṛPaṬī*, *SiDī* (112), *ŚaiSiSaṅ*; पूजयेच्छिरसा *ŚamPuAñ* 87 d. त्रिकोणस्थामुपाश्रये] P_2S, *MṛPaṬī*, *ĀPūPa*, *ŚaiSiSaṅ*; --- श्रये P_1; त्रिकोणस्थामुपास्महे P_3^2E; त्रिकोणस्थ ⊔मुपाश्रये P_4; त्रिकाणस्थामुपाश्रये T; त्रिकोणस्थामुपाश्रयेद् *SiDī*, त्रिकोणस्थां कृताञ्जलिम् *ŚamPuAñ* 88 a. दण्डं च दक्षिणे] $P_2P_3^2P_4$STE, *MṛPaṬī*, *SiDī* (801), *ĀPūPa*, *ŚaiSiSaṅ*; दण्डञ्च दक्षिणदिग् P_1 (unmetrical); दण्डं च दक्षिणञ्च दक्षिणे *SiDī* (112) (unmetrical); दण्ड दक्षिणदिक् *ŚamPuAñ* 88 c. दण्डाकारशिरोयुक्तं] Σ; दण्डालंकृतमूर्धानं P_3^2 88 d. वन्दे लोहितलोचनम्] $P_2P_3^2P_4$STE, *MṛPaṬī*, *ĀPūPa*, *ŚaiSiSaṅ*; वन्दे --- P_1; यजेल्लोहितलोचनम् *ŚamPuAñ* 89 a. नैर्ऋत्यां पुरुषाकारं] E, *ŚaiSiSaṅ*; नैऋत्यां पुरुषाकारं $P_1P_2P_4$ST, *ĀPūPa*, *ŚamPuAñ*; नैरुत्यां पुरुषाकारं P_3^2; नैऋतं पुरुषाकार॰ *MṛPaṬī* 89 b. खड्गं श्यामप्रभान्वितम्] P_1E, *ŚaiSiSaṅ*; खड्गश्यामप्रभान्वितम् $P_2P_3^2P_4$ST*MṛPaṬī*; खड्गं श ⊔ मप्रभ ⊔ *ĀPūPa*; खट्गस्यामं कृताञ्जलिम् *ŚamPuAñ*

खड्गालङ्कृतमूर्धानं क्रुद्धं क्रूरदृशं नुमः ॥ ८९ ॥

नाभ्यधो भुजगाकारं तदूर्ध्वं पुरुषाकृतिम् ।
पाशं सप्तफणोपेतमूर्धानं पश्चिमे भजे ॥ ९० ॥

प्रपद्ये वायुदिग्भागे ध्वजं मूर्ध्नि ध्वजान्वितम् ।
पीतं च पुरुषाकारं व्यावृतास्यं महाभुजम् ॥ ९१ ॥

कन्यारूपां गदां पीतामापीनजघनस्थलाम् ।

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90 Quoted without attribution in the *Ātmārthapūjāpaddhati* (IFP T. 1056, p. 272).

91 Quoted without attribution in the *Ātmārthapūjāpaddhati* (IFP T. 1056, p. 272).

91cd.] Omitted (eyeskip) in the quotation in the *Mṛgendrapaddhatiṭīkā* and in those in the *Śaivasiddhāntasaṅgraha* and *Śambhupuṣpāñjali*.

92 Quoted without attribution in the *Ātmārthapūjāpaddhati* (IFP T. 1056, p. 272).

92ab.] Omitted (eyeskip) in the quotation in the *Śambhupuṣpāñjali*.

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91 P^2_3 places 91cd before 91ab.

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89 d. क्रुद्धं क्रूरदृशं नुमः] E; इत्थं क्रू--- P_1; इत्थं क्रूरदृशं नमः P_2ST; क्रुद्धं क्रूरदृशं भजे P^2_3; इद्धं क्रूरदृशं नमः P_4; क्रुद्धं क्रूरदृशं नमः *MṛPaṬī*; इत्थं संक्रुद्धलोचनम् *ĀPūPa*; क्रुद्धं क्रूरदृढं भजेत् *ŚaiSiSaṅ*; इद्धं क्रूरदृशिं यजेत् *ŚamPuAñ* **90 a.** नाभ्यधो भुजगाकारं] P_1P_4E, *MṛPaṬī*, *ĀPūPa*, *ŚaiSiSaṅ*, *ŚamPuAñ*; नाभ्यथो भुजगाकारं P_2S; नाभ्यधे भुज्ञगाकारं P^2_3; नाभ्यामधो भुजागारं T **90 b.** तदूर्ध्वं] Σ; तदूर्ध्वे *ŚaiSiSaṅ* **90 c.** पाशं सप्तफणोपेत°] P_1E; पाशसप्तफणोपेतं P_2S, *ŚaiSiSaṅ*; पाशं सप्तफणोपेतं P^2_3, *ĀPūPa*, *ŚamPuAñ*; पाशस्सप्तफणोपेतं P_4; पाशसप्तफ× क× णोपेतं T; पाशं स्तब्धफणोपेत° *MṛPaṬī* **90 d.** भजे] $P_1P_2P^2_3P_4$STE, *MṛPaṬī*, *ĀPūPa*; भजेत् *ŚaiSiSaṅ*; °र्चयेत् *ŚamPuAñ* **91 b.** ध्वजं मूर्ध्नि ध्वजान्वितम्] P_1^{pc}, *ŚamPuAñ*; ध्वजमूर्ध्नि ध्वजान्वितम् $P_1^{ac}P_2P_4$ST, *ĀPūPa*, *ŚaiSiSaṅ*; ध्वजमूर्ध्नि ध्वजाकृतिम् P^2_3; ध्वजमूर्ध्वध्वजान्वितम् *MṛPaṬī*; ध्वजमूर्धानमन्वहम् E **91 c.** पीतं च] $P_1P_2P_4$ST, *ĀPūPa*; पीताङ्गं P^2_3; पीताभं E **91 d.** व्यावृतास्यं महाभुजम्] P_2S, *ĀPūPa*; व्यापकास्यं महाभुजम् P_1; व्याप्रतास्त्रं महाबलम् P^2_3; व्यावृतस्यमहाभुजम् P_4; व्यापृतास्यं महाभुजम् T; व्यावृत्तास्यं महाबलम् E **92 a.** °रूपां गदां] P_1E; °रूपां गदा P_2ST; °कारां गतां P^2_3; °रूपगता P_4; °रूपां गतां *MṛPaṬī*, *ĀPūPa*; °कारां गदां *ŚaiSiSaṅ* **92 b.** आपीनजघनस्थलाम्] $P_1P_2P_4$ST, *MṛPaṬī*, *ĀPūPa*, *ŚaiSiSaṅ*; पीनोरुजघनस्तनीम् P^2_3; आपीनजघनस्थलीम् E

गदाकारशिरोयुक्तामुत्तरस्यां नतो ऽस्म्यहम्॥ ९२॥

त्रिशूलं पुरुषाकारं दिव्यं श्यामकलेवरम्।
त्रिशूलशिरसं शश्वन्नमामीशानदिग्गतम्॥ ९३॥

शङ्खाभं पद्मकोशाङ्कमूर्धानं पुरुषाकृतिम्।
नौमि दिव्यं विरिञ्चास्त्रं शुक्लाभं शुभलोचनम्॥ ९४॥

चक्रं शतारचक्राङ्कमूर्धानं पुरुषाकृतिम्।

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93 Quoted without attribution in the *Ātmārthapūjāpaddhati* (IFP T. 1056, p. 272).

94 Quoted without attribution in the *Ātmārthapūjāpaddhati* (IFP T. 1056, pp. 272–3).

95 Quoted without attribution in the *Ātmārthapūjāpaddhati* (IFP T. 1056, p. 273).

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92 cd. °युक्तामुत्तरस्यां नतो ऽस्म्यहम्] $P_1P_3^2E$; °युक्तामुत्तरास्यां नतो स्म्यहम् P_2T, *MṛPaṬī*; °युक्त ---नतोस्म्यहम् P_4; °युक्तां उत्तर+ा+स्यां नतोस्म्यहम् S; °युक्तामुत्तरस्यां दिशि स्थिताम् *ĀPūPa*; °युक्तमुत्तरस्यामुपाश्रये *ŚaiSiSaṅ*; °युक्तां यजदेतोत्तरस्थितां *ŚamPuAñ* A; °युक्तां यजेदेतोत्तरतस्थिताम् *ŚamPuAñ* B (unmetrical) **93 b.** दिव्यं श्यामकलेवरम्] T; दिव्यं श्यामकलेबरम् $P_1P_2P_4SE$, *MṛPaṬī*; दिव्यमाभरणान्वितम् P_3^2; दिव्यं श्यामं कलेबरम् *ĀPūPa*; दिव्यश्यामकलेबरम् *ŚaiSiSaṅ*; दिव्यं श्यामं कृताञ्जलिम् *ŚamPuAñ* **93 c.** त्रिशूलशिरसं शश्वन्] P_1E, *MṛPaṬī*, *ŚaiSiSaṅ*; त्रिशूलं शिरसा शश्वन् $P_2S^{pc}T$; त्रिशूलचिह्नशिरसं P_3^2; त्रिशूलशिरसा शाश्वन् P_4; त्रिशूलशिरसा शश्वन् S^{ac}; त्रिशुलं शिरसा शब्दं *ĀPūPa*; त्रिशूलशिरसं शश्वद् *ŚamPuAñ* **93 d.** नमामीशान°] $P_1P_2P_3^2P_4ST$, *MṛPaṬī*, *ŚaiSiSaṅ*; नतोस्मीशान° E; नाम्नामीशान° *ĀPūPa*; अर्चयेदीश° *ŚamPuAñ* • °दिग्गतम्] $P_1P_2P_4STE$, *MṛPaṬī*, *ĀPūPa*, *ŚamPuAñ*; °दिग्पतिम् P_3^2; °दिग्गतः *ŚaiSiSaṅ* **94 a.** शङ्खाभं पद्मकोशाङ्क°] P_3^2, *MṛPaṬī*; शंखाभं पत्मकोशाङ्क P_1, *ŚamPuAñ*; शङ्खाभं पद्मकोशाङ्ग P_2P_4S; शङ्खाभं पद्मकोशाभं T; शंखाभं पद्मकोशाङ्ग° E, *ĀPūPa*; पद्मं तु पुरुषं दिव्यं *ŚaiSiSaṅ* **94 b.**] *om.* *ŚaiSiSaṅ* **94 c.** नौमि दिव्यं विरिञ्चास्त्रं] $P_1P_3^2E$, *ĀPūPa*; नौमि दिव्यविरिंचास्त्रं P_2P_4ST; स्तौमि दिव्यं विरिञ्चेस्तु *MṛPaṬī*; *om.* *ŚaiSiSaṅ*; पूजयामि विरिञ्चास्त्रं *ŚamPuAñ* **94 d.** शुक्लाभं शुभलोचनम्] P_2T, *ĀPūPa*; ईशाने शुभलोचनम् P_1; शुक्लाङ्गं शुभलोचनम् $P_3^2P_4E$, *MṛPaṬī*; शुक्लाङ्गं शुभलोचनम्। पद्ममूर्धानकं चैव शूलवामे प्रपूजयेत् *ŚaiSiSaṅ*; पत्मं सौम्यं विलोचनाम् *ŚamPuAñ* **95 a.** चक्रं शतारचक्राङ्क°] P_1, *MṛPaṬī*, *ŚamPuAñ*; चक्रं शतारचक्राङ्ग P_2ST, *ĀPūPa*; शक्रं शतारशक्राङ्ग P_3^2; चक्रं गतारचक्रांगं P_4; चक्रं शतारं चक्राङ्क° *ŚaiSiSaṅ*; चक्रं शतारं चक्राङ्ग° E

श्यामदेहं मुकुन्दास्त्रं सेवे निर्ऋतिकोणगम्॥ ९५ ॥

[शिवाग्निः]

सप्तजिह्वान्वितं रक्तं पञ्चास्यं प्रज्वलच्छिखम्।
वागीशीगर्भसम्भूतं शिवाग्निं शिवदं भजे॥ ९६ ॥

तत्रस्थं तु सदेशानमाश्रयानुगुणान्वितम्।
सर्वाभीष्टप्रदं वन्दे हविरादानतत्परम्॥ ९७ ॥

[शिवबलिभुजः]

रुद्रान् मातॄस्तदनु सगणान् गुह्यकान् सग्रहांस्तान्
वन्दे दैत्यानथ निशिचरान्नागनक्षत्रराशीन्।
विश्वांश्चैतान्शिवबलिभुजः क्षेत्रपालं च कृष्णं

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96 This verse is quoted in the *Ātmārthapūjāpaddhati*, T. 1056, pp. 292–3, where it is followed by इति स्तुत्वा।

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95 c. °देहं] $P_1P^2_3$TE, *MṛPaṬī*, *ĀPūPa*, *ŚaiSiSaṅ*, *ŚamPuAñ*; °देह° P_2P_4S 95 d. सेवे निर्ऋतिकोणगम्] E; सेवे निऋतिकोणगंम् P_1; सेवे निऋऋतिकोणकम् P_2ST (unmetrical); सेवे निर्ऋतिकोणके P^2_3; सेवे निऋतिकोणकम् P_4; सेवे निऋऋतिकोणगम् *MṛPaṬī* (unmetrical); सेवे निर्ऋतिकोणकम् *ĀPūPa*; ध्यायेन्नैर्ऋतिकोणकम् *ŚaiSiSaṅ*; यजेन्नैऋतिकोणगम् *ŚamPuAñ* 96 b. °स्यं प्रज्वलच्छिखम्] P_2SE, *ĀPūPa*; °स्यं प्रज्वलच्छिखिम् P_1; °स्त्रं प्रज्वलच्छिखम् P^2_3; °स्यप्रज्वलत् शिखं P_4; °स्यं प्राज्वच्चिखम् T (unmetrical) 96 c. वागीशी°] P^2_3, *ĀPūPa*; वागीशि° P_1; वागीश° P_2P_4STE 96 d. शिवाग्निं] Σ; शिखाग्निं T 97 a. सदेशानम्] $P_1P^2_3$E; सदेशानिम् P_2P_4ST 97 b. °गुणान्वितम्] Σ; °गुणं भजे द्युतिं P^2_3 (unmetrical) 97 d. हविरादान°] E; हविरादन° $P_1P_2P^2_3P_4$S; हविरानन° T 98 a. रुद्रान् मातॄस्तदनु सगणान्] E; रुद्रान् मातृस्तदनु सगणान् $P_1P_4S^{ac}$; रुद्रान् मातृन् स्तदनु सगणान् P_2; रुद्रामात्रं सप्तदनुसहगणान् P^2_3 (unmetrical); रुद्रान् मातृ+न्+ स्तदनु सगणान् S; रुद्रान् मातृंस्तदनु सगणान् T • सग्रहांस्तान्] E; संग्रहांस्तान् P_1; संग्रहास्त्रान् P_2T; संग्रहास्तान् P_4S^{pc}; संग्रह+ा+स्तान् S 98 b. वन्दे दैत्यानथ] $P_1P_2S^{pc}$E; दैत्यानथ P^2_3 (unmetrical); वन्दे दैत्यानाथ P_4S^{ac}; वन्दे दैत्यानप° T • °न्नाग°] Σ; °न्नाथ° P_1 98 c. विश्वांश्चैतान्शिवबलिभुजः] E; विश्वांश्चैतान् शिवबलिभुजं $P_1P^1_3P^2_3$; विश्वांश्चैतान् शिववलिभुज P_2S; विश्वाश्चैतान् शिवबलिभुजः P_4; विश्वांश्चैतानशिवबलिभुज T (unmetrical)

केशैरूर्ध्वैः कपिलरुचिभिर्दंष्ट्रिणं शूलहस्तम्॥ ९८॥

[गुरुपूजा]

पाशान्विमोच्य कृपया निखिलाननादीन्
यो मां शरीरनिधने परमुक्तिभाजम्।
चक्रे समस्तशिवशास्त्रविबोधहेतुं
नित्यं तमेव गुरुनाथमहं प्रपद्ये॥ ९९॥

[विद्यापीठाश्रय ईश्वरः]

सर्वज्ञानप्रदं शम्भुं सर्वाज्ञानविघातकम्।
कायेन मनसा वाचा विद्यापीठाश्रयं भजे॥ १००॥

[चण्डेश्वरः]

कृष्णं सुदंष्ट्रचतुराननमिन्दुचूडं
शार्दूलचर्मवसनं जटिलं त्रिणेत्रम्।
टङ्कं च शूलमथ कुण्डिकयाक्षमालां
चण्डेश्वरं स्मर करैर्दधतं चतुर्भिः॥ १०१॥

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99 Quoted without attribution in the *Ātmārthapūjāpaddhati*(IFP T. 323, p. 292).

100 Quoted without attribution in the *Ātmārthapūjāpaddhati* (IFP T. 323, p. 287).

101 Quoted without attribution in the *Ātmārthapūjāpaddhati* (IFP T. 795, p. 196).

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98 d. केशैरूर्ध्वैः] $P_1P_2P_4$ST; कैशैरूद्धैः P_3^1; केशै रुद्धैः E_D; केशौ रुद्धैः E_B • °रुचिभिर्दंष्ट्रिणं] P_4SE_B; °रुचिभिर्दंष्ट्रणश् P_1; °रुचिभिर्दृंष्ट्रिणं P_2; °रुचिभिः दंष्ट्रिणं P_3^1; °शुचिभिः दंष्ट्रणं T; °रुचिभिर्दष्ट्रिणं E_D **99 a.** विमोच्य] Σ; विमुच्य *ĀPūPa* • निखिलाननादीन्] P_1E, *ĀPūPa*; निखिलाननादि $P_2P_3^1P_4$ST **99 b.** यो मां शरीरनिधने परमुक्तिभाजम्] P_1E; व्योमांशरीरनिधने परमूर्तिभाजम् P_2P_4S; यो मां शरीरनिधने परमुक्तिपरमुक्तिभाजां P_3^1 (unmetrical); व्योमांशशरीरनिधने परमूर्तिभाजम् T (unmetrical); व्योमांशरीरनिधने परमुक्तिभाजाः *ĀPūPa* **99 c.** °विबोधहेतुं] P_1 P_2SE; °निबोधहेतुं P_3^1, *ĀPūPa*; °विबोधहेतुर् P_4; °विबोधहेतम् T **100 abcd.**] $P_1P_2P_4$STE; *om.* P_3^1 **100 a.** °ज्ञानप्रदं शम्भुं] $P_1P_2P_4$SE, *ĀPūPa*; °मानपृदं शंभु T **101 a.** °चूडं] $P_1P_2P_4$TE, *ĀPūPa*; °मौलिं P_3^1; °चूडं S **101 c.** टङ्कं च शूलमथ कुण्डिकयाक्षमालाम्] P_1E; टंकं च शूलमथ कुण्डिकचाक्षमालम् P_2P_4ST; टंकं त्रिशूलमथ कुण्डिकयाक्षमालाम् P_3^1; टंकशूलमथ कुण्डिकयाक्षमाल्या *ĀPūPa* (unmetrical) **101 d.** चण्डेश्वरं स्मर करैर्दधतं] $P_1P_3^1T^{pc}$E, *ĀPūPa*; चण्डेश्वर स्मर रैर्दधतं P_2 (unmetrical); चंण्डेश्वर स्वर करैर्दधतं P_4; चण्डेश्वर स्मर कररिदधतं S; चण्डेश्वरं स्वरकरैर्दधतं T^{ac}

[फलश्रुतिः]

पशुपतिपदपद्मद्वन्द्वमभ्यर्च्य भक्त्या
प्रतिदिनमुपचारैः स्तोत्रमेतत्पठन्तः।
अभिमतमिह सर्वं देहपाते च मोक्षं
परमगतिमविघ्नं देशिकाद्याः प्रयान्ति॥ १०२॥

श्रीपरमेश्वरापरनामधेयश्री-अघोरशिवाचार्यविरचितं
पञ्चावरणस्तोत्रं सम्पूर्णम्॥ शुभमस्तु॥

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102 a. पशुपति°] Σ; पशुति° P_4 (unmetrical) 102 b. पठन्तः] *em.*; पठन्ति $P_1P_2P_4$STE; फठन्तः P_3^1 102 c. अभिमतमिह सर्वं] Σ; अभिमभमिह सर्वे P_3^1 102 d. परमगतिमविघ्नं देशिकाद्याः] *conj.*; परमपगतविघ्नं देशिकाद्याः P_1E; परमगतमविघ्नं देशिकाद्या P_2S; परमपदमविघ्नं देशिकाद्यः P_3^1; परमगतविघ्नं देशिकाद्या P_4 (unmetrical); परमगतिमविघ्नं देशिकाद्या T • After this verse, T alone has a defective extra verse: पञ्चावरणस्तोत्रं +ये+ पठन्ति ×भ× शुभप्रदम्। तेषां च स्वपदं दत्त्वा शिवमातनुते शिवः॥ The first line could be repaired to read: पञ्चावरणस्तोत्रं ये पठन्त्यन्ये शुभप्रदम्। • Colophon: श्रीपरमेश्वरापरनामधेयश्री-अघोरशिवाचार्यविरचितं पञ्चावरणस्तोत्रं सम्पूर्णम्॥ शुभमस्तु] T; इदं पञ्चावरणस्तवं भोगमोक्षसिद्ध्यर्थम् अघोरशिवाचार्येण विरचितं सम्पूर्णम्। चिदम्बरेश्वराय नमः। शिवकामसुन्दर्यै नमः। शुभमस्तु P_1; पञ्चावरणस्तोत्रं समाप्तः। शुभमस्तु P_2; शुभमस्तु। हरिः ओम् पञ्चावरणस्तोत्रं सम्पूर्णं P_3^1; श्रीपरमेश्वरपरमनामधेयश्रीमदघोरशिवाचार्यविरचितायां पञ्चावरणस्तोत्रं समाप्तः। शिवाय नमः P_4; श्रीपरमेश्वरपरमनामधेय श्रीमदघोरशिवाचार्यविरचितायां पंचावरणस्तोत्रं समाप्तः उ शुभमस्तु S; इति श्रीमदघोरशिवाचार्यविरचितं पञ्चावरणस्तोत्रं समाप्तम् E_D; मन्माता शशिशेखरो मम पिता मृत्युञ्जयो मद्गुरुः न्यग्रोधद्रुममूलवासरसिको मत्सोदरः शङ्करः। मद्बन्धुस्त्रिपुरान्तको मम सखा कैलासशैलाधिपः मत्स्वामी परमेश्वरो मम गतिः साम्बः शिवो नेतरः॥ इति श्रीमदघोरशिवाचार्यविरचितं पञ्चावरणस्तोत्रं समाप्तम् E_B

NOTES

1 This first verse appears to be an announcement that Aghoraśiva is about to worship Śivasūrya, in other words the sun as Sadāśiva, hence his red body and his being in the centre of the disc of the sun.

The worship of Sadāśiva in the orb of the sun as part of the preamble to daily worship of Śiva is no more than alluded to in the *Mṛgendra* (*kriyāpāda* 2:20c–21), where we find no mention of the divinity Tejaścaṇḍa (who will be introduced below in 5cd), and it is generally not mentioned at all in pre-tenth-century Siddhāntas. It is possible that the cult of Śivasūrya concluded by the offering of the *nirmālya* to Tejaścaṇḍa entered the Saiddhāntika *paddhati*-tradition from *Saurasaṃhitā* 4 (suggestion made in conversation by Dr. Diwakar ACHARYA, who is critically editing the latter text). The *Saurasaṃhitā* is itself plainly calqued upon some recension of the *Kālottara*, and since the two-hundred-verse recension of *Kālottara* (the *Dviśatikālottara*) is the fundament of all but one of the extant *paddhatis*,[36] this may in part account for the *Saurasaṃhitā* having furnished the version of sun-worship favoured by the *paddhati-kāras*. (For the worship of the sun and retinue in the *Somaśambhupaddhati* see SP1, II:1–23, KSTS 94–115.)

Note that Tejaścaṇḍa does not figure in the tradition of elaborate solar worship represented by the chapter relegated to Appendix II of vol. 1 of the *Rauravāgama*, the brief introduction to which discusses the widespread absence of solar worship in the Siddhāntas, nor is he described in the *Pratiṣṭhālakṣaṇasārasamuccaya*.

Note that in Aghoraśiva's possibly rather academically non-*Kālottara*-*paddhati*, the *Mṛgendrapaddhati*, which appears to be the only non-*Kālottara*-based *paddhati* to survive, sun-worship is not included. Vaktraśambhu, however, in his commentary thereon, reintroduces it,[37] perhaps not considering the possibility that Aghoraśiva might deliberately have omitted sun-worship in an attempt to stay faithful to the *Mṛgendra*.

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[36] This has been observed by SANDERSON *2003 and 2004:358, fn. 24. See note on verse 53 below.

[37] See Vaktraśambhu's opening verses (IFP T. 1021, p. 65):

śrīmanmṛgendrapaddhatyāḥ praṇetāraṃ gurūttamam
praṇipatya vidhāsyāmi ṭīkām asyām apekṣitām
asyāṃ tu yāny anuktāni sūryārcādīni santatau
kriyamāṇāni cātraiva karmāṇy api vadāmy aham

• śrīmanmṛgendra°] *conj.* ISAACSON; śrīmṛgendra°MS • °syām apekṣitām] *conj.*; °syāstvapekṣite MS.

2 The reading *śvetābjayuktaṃ sahahastayugmam* of P_2T might appear to be defensible ('with white lotuses, with a pair of hands'), but it is probably a secondary corruption induced by the similarity of pronunciation (among Tamilians) of *ha* and *ga*, for cf. the verse summarising the entire *śivasūryapūjā* in *Kriyākramadyotikā* § 20, p.45:

> *daṇḍyādyaiḥ sevyamāno vimalamukhacatuḥsiṃhapādāsanastho*
> *dīptādyaiḥ śaktijālair aruṇamaṇiruciḥ śrīkhaṣolkātmamūrtiḥ*
> *svāṅgasvāṅgagraharkṣapramukhaparivṛtaḥ śvetapadmādhirūḍhaḥ*
> *śvetābjāṃsadvihastaḥ śubhanayanayugaḥ śambhusūryo 'vatād vaḥ.*

We are inclined to interpret the epithet *śvetābjāṃsadvihastaḥ* to mean 'whose two hands [are raised up] to the shoulders [and hold] white lotuses'. Accordingly, the epithet *śvetābjayuktāṃsagahastayugmam* in our text may be interpreted: 'whose two hands rest upon the shoulders and have white lotuses'.

As RAO has observed (1914, vol.1, part II, pp. 311–12):

> The South Indian figures of Sūrya have, as a rule, their hands lifted up as high as the shoulders, and are made to hold lotus flowers which are only half blossomed ; the images have invariably the *udarabandha*, and their legs and feet are always left bare. The North Indian images, on the other hand, have generally their hands at the natural level of the hips or the elbows, and are made to carry full-blown lotuses which rise up to the level of the shoulders, and their forelegs have coverings resembling modern socks more or less in appearance and the feet are protected with a pair of footwear resembling boots.

After venerating the great guru, the redactor of the *Mṛgendrapaddhati*, I will compose a commentary on that work. But I will teach also the rites which are not taught in this *paddhati* and that are [nevertheless] performed here in this tradition, such as the veneration of the sun.

Aghoraśiva's visualisation of the sun conforms to the Southern type. Rao's Plate LXXXVI illustrates this type, an image from the Paraśurāmeśvara temple at Guḍimallam which Rao (*ibid.*), on the basis of style, dates to the seventh century. For a later image of the same type, see our Fig. 20.

The formulation of the *Somaśambhupaddhati*, however, is ambiguous as to whether it is the hands or the lotuses that touch the shoulders (SP 1, II:9ab, KSTS 101ab): *aṃsāsaktasphuṭaśvetasanālābjakaradvayam.* Brunner's translation assumes the latter (1963:78), thus making that visualisation conform to the Northern type: 'en chacune de ses deux mains [il tient] la tige d'un lotus blanc épanoui qui repose sur son épaule'.

sahāṅgaiḥ, 'with the limbs', refers to the six mantras that are the 'body-parts' (*aṅgamantra*) of the sun (Śivasūrya), namely HṚDAYA, ŚIRAḤ, ŚIKHĀ, KAVACA, ASTRA and NETRA. The god is to be worshipped together with his limbs, and we may therefore take *sahāṅgaiḥ* as an adverbial phrase with *śivasūryam īḍe*: 'I worship Śiva-as-Sun together with his limbs'. In *Kriyākramadyotikā* § 20 (pp. 43–4) Aghoraśiva further specifies that the sun is to be worshipped first when he is *layāṅga* and then when he is *bhogāṅga*, in other words first when his 'limbs' are within him, and then when they are arranged around him as an inner circle in his retinue (as the 'limbs' of Śiva are ranged about him in 53–59 of our text). For a discussion of the term *bhogāṅga* (there not as a *bahuvrīhi*) and of *layāṅga*, see Brunner 1963:208, n. 1, 1999:300, fn. 232 and our own note on verse 47 below.

3–5b The retinue of Śiva as the sun is, naturally enough, that of the planets: for a diagram, see Fig. 1. In his prescription of their visualisation Aghoraśiva appears to be summarising *Somaśambhupaddhati* 1, II:16–18, KSTS 108–110; only about Rāhu and Ketu is Aghoraśiva more explicit. The planets of the days of the week (with the exception of the sun himself) have their left hands on their left thighs and their right hands raised in a gesture of *abhaya*. Somaśambhu leaves the position of the hands of Ketu ambiguous and says little about the shape of his body or of that of Rāhu (SP1, II:17cd, KSTS 109cd): *kṛṣṇaṃ kṛtāñjaliṃ rāhuṃ ketuṃ dhūmrāhisannibham.* In our text, as constituted, Rāhu and Ketu both have half-human, half-serpentine bodies (for this detail, cf. the *Mohacūḍottara* cited in Goodall 2004:307–8, fn. 599), and both have their hands joined in *namaskāra* (see Fig. 22).

Cf. *Kriyākramadyotikā* § 20, p. 44: *sitapadmakaraṃ somaṃ rāhuketū kṛtāñjalī/ ardhakāyordhvakeśau ca raktasragraktalocanau.*

This configuration of hands for the retinue of the sun and their positioning round the sun is the same as we find in the representations at the Cūryaṉār Kōyil near Kumbhakonam (Tanjore District), as becomes clear when one realises that the main image of the Śiva as the sun faces the West. (For the arrangement of the planets, see FIG. 1; for the posture of all except Rāhu and Ketu, see FIG. 21). In popular guides, the temple is often mistakenly said to be dedicated simply to the sun or to Sūryanārāyaṇa; the inaugural name is Kulottuṅgacōḻamārtāṇḍālayadeva (ARIE 1926–1927, p. 79), after its founder Kulottuṅga I. There, as in our text, the weapons (*āyudha*) and vehicles of the planets do not feature. The colours of the planets vary somewhat in the accounts of different texts, but the varying colour-schemes are perhaps all compatible with that of *Yājñavalkyasmṛti* 1:296–7, which, instead of colours, lists the materials in which the images representing the planets are to be made. In the order of the days of the week, starting with Sunday, and followed by Rāhu and Ketu, these are: copper, crystal, red sandal, gold, gold, silver, iron, lead and bell-metal. The account belongs to a *navagrahaśānti* which BÜHNEMANN (1989b:1) believes to be 'the model for all *śānti* rites in the medieval ritual texts'.

5cd When Śivasūrya is worshipped, Tejaścaṇḍa is the deity corresponding to Caṇḍa/Caṇḍeśvara in the worship of Śiva; in other words it is Tejaścaṇḍa who receives the *nirmālya* after the worship of Śiva as the sun. It is accordingly Tejaścaṇḍa that we find at the end of the worship in the account of the *Saurasaṃhitā* (4:34) and it is a shrine to Tejaścaṇḍa that we find in place of one to Caṇḍeśa in the Cūryaṉār Kōyil, that being actually a temple dedicated to Śivasūrya (see FIG. 23). A *dhyānaśloka* cited in the *Mṛgendrapaddhatiṭīkā* (T. 1021, p. 76) has Tejaścaṇḍa holding a *ṭaṅka* and lotus:

> *daṃṣṭrākarāladīptāsyaṃ*[38] *jaṭilaṃ raktavāsasam*
> *dadhānaṃ ṭaṅkam ambhojaṃ tejaścaṇḍeśvaraṃ smaret.*

But Aghoraśiva gives him the lotus and the gesture of protection (*abhaya*) both here and in the *Kriyākramadyotikā* (§ 21, p. 51). In the Cūryaṉār Kōyil, Tejaścaṇḍa has his hands clasped in *añjali* and a lotus emerges beneath his right arm and sprouts above his right shoulder. No visualisation appears in the *Somaśambhupaddhati* (SP1, II:23, KSTS 115):

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[38] °dīptāsyaṃ] *conj.*; °dīptāṃ T. 1021

> *tataḥ oṃ tejaścaṇḍāya namaḥ, iti*
> *anenādityanirmālyaṃ caṇḍeśāya nivedayet*
> *īśakāṣṭhāpratiṣṭhāya raver ity arcanāvidhiḥ*

The *Jñānaratnāvalī* (GOML MS R 14989, p. 25) has him fanged, four-faced and four-armed, displaying an *akṣamālā*, a *kamaṇḍalu*, a warning gesture with his index finger (*tarjanī*) and an axe (correcting *ṭāka* to *ṭaṅka*).

6–12 For all these divinities of the door-frame, most of whom belong to what Somaśambhu might have regarded as *laukika* religion, no visualisations appear in the *Somaśambhupaddhati*, and it is there only the mantras (after SP1, III:1, KSTS 116) that reveal their names and therefore imply that they were to be visualised.

6 We interpret the compound *ūrdhvodumbaramukhadakṣiṇe* to mean 'at the right on the front of the upper part [viz. the lintel] of the door jamb'. The same visualisation of Gaṇeśa, black and holding the axe, rosary, Laḍḍu and tusk, appears in the *Kriyākramadyotikā* (§ 22, p. 51). He is almost the same in the *Pratiṣṭhālakṣaṇasārasamuccaya*, but a lotus there takes the place of the rosary (6:163c–164b):

> *svadantaṃ dakṣiṇe pāṇau vāmahaste ca laḍḍukam*
> *paraśuṃ dakṣiṇe dadyād utpalaṃ ca tathetare*

For illustrations, see BÜHNEMANN 2003:92.

7 In Aghoraśiva's *Kriyākramadyotikā*, however, Sarasvatī holds only the rosary and the book (§ 22, p. 51):

> *śuklāṃ śuklāmbarāṃ akṣamālāpustakadhāriṇīm*
> *savyavāmakarābhyāṃ ca suprasannāṃ sarasvatīm*

This two-armed visualisation is also exactly what we find as the first option in the *Pratiṣṭhālakṣaṇasārasamuccaya* (6:154):

> *śvetābjasthā surūpā ca śvetābharaṇabhūṣitā*
> *pustākṣamālikāhastā vīṇābhṛd vā sarasvatī*

For line-drawing illustrations, see p. 38 of the volume of drawings accompanying the edition and BÜHNEMANN 2003:86.

8 Once again, instead of the four-armed form given here, in the *Kriyākramadyotikā* Aghoraśiva gives a two-armed Mahāśrī being anointed by elephants, who holds only the Bilva fruit and a lotus (§ 22, p. 52):

> *vāmadakṣiṇahastābhyāṃ dadhatīṃ śrīphalāmbuje*
> *hemābhāṃ saghaṭebhābhyāṃ plāvyamānāṃ mahāśriyam*

This two-armed visualisation is also exactly what we find in the *Pratiṣṭhālakṣaṇasārasamuccaya* (6:151–3). For line-drawing illustrations, see p. 37 of the volume of drawings accompanying the edition and BÜHNEMANN 2003:86.

9–12 In tantras, and in a wide range of other old literature (see BHATTACHARYA 1977), Nandin is not the name of Śiva's vehicle, the bull, but in form an ectype of Śiva (their iconographic closeness may be alluded to in *Kiraṇavṛtti* 1:1.8) who often appears as a major transmitter of Śaiva knowledge.[39] We have not been able to find ancient, that is to say Pallava-period, South Indian temples with images at the doors that are plainly identifiable as Nandin and Mahākāla; but, as we shall see below (note on verse 67), a figure that should probably be identified as Nandin does appear guarding rock-cut shrines further South than the Pallava realm.

The left-hand (from the observer's viewpoint) *dvārapālaka* in Pallava shrines[40] is commonly horned and it has been suggested that this feature is intended to mark him out as Nandin, who is sometimes bull-faced;[41] but LOCKWOOD and SIROMONEY have convincingly argued (LOCKWOOD 2001:8ff) that these Pallava door-keepers represent Śiva's principal weapons (in other words that each is an *āyudhapuruṣa*), namely the *triśūla* and the *paraśu*. The apparent horns on the left-hand door-keeper are in fact branches of a Pallava-type *triśūla*, the central prong of which is formed by his headdress, and the left-hand door-keeper wears something that can be interpreted as an axe-blade as part of his headdress (see photos of the guardians of the Vallam cave-temple, LOCKWOOD 2001:9 and 11). (The realisation that the 'horns' are the branches of the *triśūla* has been reached by L'HERNAULT, who alludes to the Pallava watchmen when pointing out that wearing the *triśūla* on the headdress has been 'generalised' for both guardians in the Airāvateśvara temple: 1987: 96 and photo 71.)

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[39] For textual and sculptural evidence of the identification of Nandin with the bull, see BHATTACHARYA 1977:1555–7.

[40] As Emmanuel FRANCIS has kindly pointed out to us in correspondence (letters to Dominic GOODALL of 20.vi.2005 and 28.vii.2005), the 'horned' doorkeeper is on the worshipper's right in some Pāṇḍya cases further South, for instance in two of the rock-cut caves at Kunnakkudi (Kuṉṟakkuṭi), near Madurai, where the watchmen face each other from the lateral walls. But some early Southern caves have the 'horned' figure on the left, e.g. at Tirumayam: see FIG. 24. He is to be found on the left also at the Padmabrahma temple at Alampur, as is clear from Plates 44–7 and 50 in RAMACHANDRA RAO 2005.

[41] Nandin is also often monkey-faced, e.g. in *Rāmāyaṇa* 7.16:11–15 (partly quoted in fn. 115 on p. 169 below) and in the early *Skandapurāṇa* 132:53, 159:54, and 162:13, where he is given the epithet *kapīndravadanaḥ*. BISSCHOP gives these references (2004*:270) in the annotation to verse 33 of the fourth of the chapters that he edits that are not to be

It is of course conceivable that the horned and bull-faced Nandin of popular religious art of today (e.g. in the wall-paintings of the shrine of Tirumūlar at Tiruvāvaṭuturai) originated in his being represented as an *āyudhapuruṣa*, or in the left-hand *triśūlapuruṣa* of Pallava and early Southern shrines (see, e.g. FIG. 24) being conflated with Nandin in his rôle as door-keeper. But it seems unlikely that this is a confusion in the Pallava period: there we find a horned and bull-faced male figure shown dancing to the viewer's right of the dancing Śiva on the western face of the Kailāsanātha, and this figure is presumably intended to be a Nandin.

As NAGASWAMY records (1989:202), Appar appears to make reference to both Nandin and Mahākāla being Śiva's gate-keepers,[42] and in the case of Mahākāla Appar is quite explicit,[43] so this rôle of theirs was

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found in the early Nepalese manuscripts of the *Skandapurāṇa*. That chapter connects the sacred site Āmrātakeśvara with a myth in which Devī playfully made Nandin monkey-faced.

Cf. also *Saurapurāṇa* 42:20, where as doorkeeper he is described as *vānarāsya*.

[42] *Tēvāram* 4.65:8ab (of Appar):

> *munti vāṉōrkaḷ vantu muṟaimaiyāl vaṇaṅki ētta*
> *nanti mākāḷar eṉpār naṭu uṭaiyārkaḷ niṟpa...*

'When first the gods came bowing in the correct manner and praised him, while Nandin and Mahākāla, who hold the middle [ground?], stood...'.

[43] *Tēvāram* 6.96:5c: ...*mākāḷaṉ vācal kāppu ākak koṇṭār*, '...he who took Mahākāla to be the watchman at his door.' The same decade alludes to Nandin's function as a drummer for Śiva's dance: 6.96:11a: ...*kuṭamuḻa nantīcaṇai vācakanākak koṇṭār*, '...he who took Nandin as the player of the *kuṭamuḻa* [drum]', which could be said to be another factor that indicates that Nandin was not a bull, or at least not entirely a bull, in this period in the Tamil-speaking South. In many, perhaps most passages in the *Tēvāram* (e.g. 4.13:10, 4.80:4, 5.80:6, 6.28:2) Nandin is simply a name of Śiva; there seems not to be one in which the name must refer to the bull. (We have of course made use here of the

not unknown in South India in the Pallava period. On Cōḻa temples they do make their appearance, for see, e.g., Mevissen 2004:87, which shows the iconographic scheme of the upper tier of the four *gopuras* of the great temple in Chidambaram: they appear there immediately flanking the inside of each gateway rather than the outside, which has instead generic Cōḻa *dvārapālakas*. Mevissen gives a photograph (2004:82) that shows a general view of the inside face of the eastern *gopura*: for a close-up view of the Nandin and Mahākāla of this face, see our Figs. 25 and 26. Their identification appears first to have been proposed, tentatively, by Harle 1963:99–100 and plates 126–8. The weapons have been 'generalised', in other words each holds an axe and gazelle in the back hands and a *triśūla* and *kapāla* in the front ones; but Mahākāla is distinguishable by his pot-belly and fiercer aspect.

We also find Nandin and Mahākāla to the viewer's right and left respectively of the Eastern Indian sculptures, sometimes with 4 arms (Fig. 44) and sometimes with two, holding the same implements as Aghoraśiva here prescribes (see, e.g., Plates 77, 226 and 235 in Huntington 1984 and Plates XVI–XVIII of Mitra 1933).

The description of Nandin in the *Pratiṣṭhālakṣaṇasārasamuccaya* is the same as ours here, but the prescription for Mahākāla is the four-armed one that appears in our text in verse 68 (6:244–6):

> *yuvā tryakṣo jaṭācīro raktakāyo dvibāhukaḥ*
> *sākṣamālī triśūlī ca nandīśo dvārapālakaḥ 244*
> *caturbāhur viśālāsyaḥ pīnāṅgaś ca mahodaraḥ*
> *kūrcavān piṅgakeśaś ca muṇḍamālī trilocanaḥ 245*
> *tatkare 'siṃ nṛkaṃ yāmye śūlaṃ kheṭaṃ ca vāmake*
> *kṛṣṇagātro mahākālo dvāre vai vāmataḥ sthitaḥ 246*

• 244a °cīro] *em.*; °cīra[ro?] Ed.; °dhārī MSS Ka, Kha • 245a viśālāsyaḥ] Ed.; viśālākṣaḥ MS Gha • 245b mahodaraḥ] *conj.*; manoharaḥ Ed.[44] • 246a nṛkaṃ] *em.*; nṛka Ed. (damaged type?)

For line-drawing illustrations of these prescriptions, see pp. 52–3 of the

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invaluable *Digital Tēvāram* being prepared by Jean-Luc Chevillard.)

[44] The printed reading seems without sense, and Mahākāla's pot-belly is distinctive in most representations, including the line-drawing illustrating this text: see Fig. 10. Note also the epithet *pīnāṅga* in 68c of our text and *pīnakṛṣṇāṅga* in the visualisation of the *Kriyākramadyotikā* in § 26, p. 226 (quoted ad 68 below).

volume of drawings accompanying the edition (the second is our FIG. 10) and BÜHNEMANN 2003:94.

In the *Kriyākramadyotikā*, as in our text, both Nandin and Mahākāla are two-armed (§ 22, p. 52):

> *raktaṃ trinetraṃ jaṭilaṃ savyavāmakaradvaye*
> *akṣamālāṃ triśūlaṃ ca dadhānaṃ nandikeśvaram*
> *[...]*
> *kṛṣṇaṃ tryakṣaṃ mahākālaṃ vāmasavyakaradvaye*
> *kapālaṃ ca triśūlaṃ ca dadhānaṃ vikaṭānanam*

Their installation is prescribed, along with that of Durgā and Gaṇeśa, who are outside the door of the temple, in *Sarvajñānottara* 19:37 (N$_1$, f.36^v; IFP T. 334, p. 112):

> *dvāradeśe bahiḥ sthāpyau durgāvighnavināyakau*
> *sthāpyau nandimahākālau śivasya purataḥ sadā.*

• sthāpyau nandimahākālau] T. 334; sthāpya nandimahākālau N$_1$ • purataḥ sadā] N$_1$; pura+ta+s tathā T. 334

But their ancient function as door-keepers (about which there is still occasional confusion in art-historical literature, for see e.g. PAL 1981:108) can be traced back further, for it is alluded to in Kauṇḍinya's *Pañcārthabhāṣya* on *Pāśupatasūtra* 1.9 (following the interpretation of BAKKER 2001:42 and 46). Their position guarding the eastern gate fits with their position in the East and South-East of the third *āvaraṇa* (see verses 67–18), the other deities of which function as guardians of gates in the other principal directions when required (see, e.g., *Kriyākramadyotikā* § 3, p. 151).

There are, however, further complications with their positioning on the door here, and these are touched upon by BRUNNER 1963:90–92. Briefly,[45] according to Nirmalamaṇi (p. 53), the doorway which one venerates at the beginning of worship is by default the Western doorway.[46] This view he takes to be Aghoraśiva's view too, for he quotes (*ibid.*) the phrase *paścime nityavad dvārapālān ārādhya* from *Kriyākramadyotikā* § 3, p. 151.[47] Nirmalamaṇi mentions that it is only when entering through the Western gate that the worshipper will be facing the same way as Sadāśiva, who is East-facing, and he implies that it is therefore appropriate to approach Sadāśiva from the West (perhaps because the worshipper should identify himself with the deity in *pūjā*).[48]

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[45] We are aware that this complicated issue of orientation is not fully covered here, but it is one to which one of us is sure to return in some future publication, taking into account the poorly transmitted discussion of the *Jñānaratnāvalī* (GOML R 14898, pp. 32 and 35–7).

[46] *dvāram paścimadvāram. atra paścimadvārapūjaiva calaliṅgaviṣaye praśastā; sthiraliṅgaviṣaye tu, yathādvāraṃ pūjā kartavyeti tātparyam.*

Now it is not clear to us just how much of this complexity is really assumed by our text here. We think it probable that Aghoraśiva does think that the ideal, when one has a choice (obviously there is none in a temple with one doorway into the *garbhagṛha*), is to enter by the Western door, since a number of early sources stipulate this, including the *Dviśatikālottara*,[49] as do other *paddhati*s, at least implicitly, with the exception of Bhoja, who appears to be silent on the point. Aghoraśiva's own *Mṛgendrapaddhati* and *Kriyākramadyotikā*, following the lead of the *Somaśambhupaddhati*, say nothing about which doorway is to be worshipped when prescribing the mode of *nityapūjā*, but they refer back later, as we have seen above, to the Western door being the default in *nityapūjā*. It seems to us possible that Aghoraśiva should not specify here, or elsewhere when dealing with *nityapūjā*, which door should be worshipped because he wished his prescriptions for visualisation to be applicable also to other doors. After all, even if the Western door is chosen, this might change nothing in our visualisation if, as for instance *Śambhupuṣpāñjali* 2:30 prescribes (quoted in fn. 47 above), we were to imagine the door to be the Eastern one wherever it actually happens to be.

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[47] We find a similar instruction in the same context in the *Somaśambhupaddhati* too: SP2 I:32 (a verse that Aghoraśiva adopted into the *Mṛgendrapaddhati*, T. 1021, p. 37):

nityavad dvārapālādīn abhyarcya vidhināntaram
praviśya paścimadvāraṃ vāstunāthaṃ prapūjayet.

Various texts explain how different doorways should be approached by different categories of person or for different purposes. This, for example, is the treatment of the theme in Saundaranātha's *Śambhupuṣpāñjali* (2:26c–30):

dvārārcāṃ paścime kuryād ātmārthe prāci vāthavā 26
dakṣiṇe vāpi taddvāraṃ nottarasyāṃ tu gomukhāt
śrīmanmakuṭatantroktir likhyate dvāranirṇaye 27
makuṭe
dvāraṃ tu dakṣiṇe śreṣṭhaṃ caturvarṇasya mukhyataḥ
pūrvadvāraṃ praśastaṃ syād brāhmaṇānāṃ maheśvara 28
śūdrāṇāṃ paścimadvāraṃ viśeṣeṇa maheśvara
†dakṣiṇadvārapūjāyam uttare nāladoṣakṛt† 29
yāṃ diśaṃ samanuprāptas tāṃ prācīṃ parikalpayet
kāmike ca
yasyāṃ diśi bhaved dvāraṃ tāṃ prācīṃ parikalpayet 30
aṃśumati ca
paścimaṃ pūjayed dvāraṃ śeṣadvārāṇi ghaṭṭayet
ity uktyā svārthapūjāyāṃ paścimadvāram uttamam 31

• 27a vāpi] *conj.*; cet MS • 27b gomukhāt] *conj.*; gomukhā MS

Cf. Brunner 1963:92, fn. 1 and 93, quoting *Śivārcanacandrikā*, p. 18.

[48] Nirmalamaṇi, p. 53: *tataś ca sadāśivasya pūrvābhimukhatvam uktarītyā vakṣyamāṇena ca paribhāvya, paścimadvāre dvārapālān arcayet. kiṃ ca svātmasadāśivayor dakṣiṇavāmatvaṃ paścimadvārasyaiva bhavatīti.*

[49] *Sarvajñānottara* 8:75ab: *vāhayet paścimaṃ dvāram itarāṇi nirodhayet*, 'He should enter through the Western door; he should block the others'; *Kiraṇa* 28:3cd: *paścimaṃ vāhayed dvāraṃ padmaṃ syād aṣṭapatrakam*; *Niśvāsa Uttarasūtra* 3:8cd: *paścimaṃ*

Now we have been assuming throughout that in instructions concerning the positioning of deities it is the worshipper's left and right that are intended by the pair *vāma* and *dakṣiṇa* (in instructions concerning the arrangement of implements in a deity's hands, however, it is the deity's left and right that are meant: see p. 31 above). This assumption seems not to lead us into difficulties, and it seems to be supported by the common-sense interpretation of Trilocanaśiva, drawing on Bhoja, of the worship of the doorway in the *Somaśambhupaddhati* (GOML 14735, p. 22): *atra dakṣiṇavāmavibhāgaḥ pūjakāpekṣayeti. tad uktaṃ bhojadevena 'nandigaṅge mahākālayamune cātmano dakṣiṇavāmaśākhayor' iti.* 'Here the distinction of left and right is according to the perspective of the worshipper. This is taught by Bhojadeva: "Nandin and Gaṅgā, and Mahākāla and Yamunā are on the doorposts on one's right and left respectively.' The difficulty comes in this passage with the introduction of *uttara* and *dakṣiṇa*, which we must assume instead to mean North and South, respectively. Would these continue to mean 'real' North and South if we were entering the Western gate but imagining it to be the Eastern one? In fact, only the instructions regarding the placing of Gaṅgā and Yamunā are given in terms of *uttara* and *dakṣiṇa*, all the rest are

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vāhayed dvāraṃ trīṇy etāni tu rundhayet; *Sārdhatriśatikālottara* 7:5ab: *vāhayet paścimadvāram ācāryaḥ susamāhitaḥ*; and *Dviśatikālottara* 4:3cd: *paścime vāhayed dvāraṃ siddhikāmaḥ samāhitaḥ*. In none of these passages does the context appear to be that of ordinary *nityapūjā*. In the *Niśvāsa Uttarasūtra* and the various *Kālottara*-recensions (including the *Sarvajñānottara*), it seems that this injunction belongs to a set of prescriptions that are or that may be preliminary to *dīkṣā*, and in the case of the *Kiraṇa* what is being described is an optional *gaurīyāga*.

in terms of right and left. What this means, in effect, is that, if we assume that *uttara* really means 'North' (and not sometimes also the suppositious 'North' that would result from imagining, say, the Western door to be the Eastern one), the placement of all the divinities of the doorway should actually be the same whether on the Eastern or the Western door, except that, as we shall see below, Gaṅgā and Yamunā would appear flanking Nandin and Mahākāla in the East and flanked by them at the Western door.

Now Gaṅgā and Yamunā have from early times often been placed at the doors of temples, Gaṅgā being indeed usually to the right of the door as one enters and Yamunā to the left.[50] We find these river goddesses placed sometimes outside and sometimes inside the door-keepers (see VIENNOT 1964: 61, 181 and plates *passim*). In our text we think it probable that Aghoraśiva is silently presupposing the ideal, namely that the worshipper approaches by the Western door, and our diagram, FIG. 2, reflects this assumption. Nandin therefore appears on the right (which happens, in this case, also to be the South). And we take *taduttare* in 10a and *dakṣiṇe tasya* in 12a to mean respectively 'to the North of Nandin' [viz. to the right, from the perspective of the worshipper] and 'to the South of Mahākāla' [viz. to the worshipper's left]. In other words, Gaṅgā and Yamunā here are placed inside the door-keepers.

Now if we were to assume that the norm was rather the Eastern approach, we would still keep Nandin on the right-hand door-post (right-hand from the perspective of the approaching worshipper), but 'to the North of Nandin' would then be interpreted to mean effectively 'flanking him on the outside'. We wish to underline this point, because this results in a very different positioning of the deities of the Eastern doorway from that depicted by BRUNNER (1963: Planche IV), which is essentially a mirror image of the positioning on the Western door that our diagram presents (FIG. 2). We are aware that BRUNNER's scheme, with Nandin on the left (presumably because that is the South on an Eastern doorway), reflects a living practice, but we are not all convinced that it is this arrangement that was intended by Aghoraśiva. (Note that it is not in harmony with the arrangement of the third *āvaraṇa*: see FIG. 8 and that it is not in harmony with the evidence of the East-facing Eastern Indian representations, e.g. that of FIG. 44.)

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[50] VON STIETENCRON (1972:16–34) gives a table of 314 places where they are found that records a fair number of cases where the figures are inverted and he discusses the positioning and its significance at length (1972:113–127). He does not mention that, according to Kṣemarāja's commentaries on *Svacchanda* 2:25 and *Netratantra* 3:9, the positions of the doorkeepers in the Bhairavasrotas are the reverse of those in the Śaiva Siddhānta.

To conclude, it does seem conceivable to us that the original default was approach from the East and that the authors of *paddhati*-tradition (with the exception of Bhoja), taking as their authority *Dviśatikālottara* 4:2ab (quoted in fn. 49 above), even though it did not apply to *nityapūjā*, changed this default, leaving a number of the adjustments required as a result to be worked out differently by different authors.

Among the temples that VIENNOT has surveyed, the first ones in which she finds door-keepers that could be intended specifically to represent Nandin and Mahākāla[51] belong to what she terms the 'période de maturité du thème', between the middle of the sixth and the middle of the eighth centuries (1964:38). In the temples of this group, they are placed outside the river-goddesses, who are thus closer to the entrance, and they are smaller. At Baijnāth (VIENNOT 1964, plates 30a and 30b), reading from left to right, Mahākāla bears a *kapāla* and skull-staff (*khaṭvāṅga*) and Nandin shows the gesture of *abhaya* and holds a trident. As far as we can judge from the images (VIENNOT 1964, plates 31c and 31d), the same iconography is followed in the temple at Kauśāmbī, but Mahākāla is there additionally distinguished by his pot-belly.[52] Note that both pairs of divinities, the rivers and Nandin and Mahākāla, may appear flanking one of the East-Indian images of Sadāśiva (Plate XVI, fig. 2 in MITRA 1933). The river goddesses appear not to be found flanking doorways in early temples of the Tamil-speaking South (VIENNOT 1964:153), but we find them at Chidambaram, this time on the lower tier of the outer faces of the four *gopuras*, with

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[51] The only criterion for distinguishing them that she mentions is that one appears benign and the other frightening (VIENNOT 1964:62): 'Si Nandīṣa, à coté de Gaṅgā, doit se présenter sous un aspect aimable, Mahākāla, assistant de Yamunā, affecte obligatoirement un aspect terrible.'

[52] Because we have been relying on VIENNOT 1964, whose theme is the river-goddesses, for images of the entrances to most North Indian shrines, we are aware that there must be very many temples indeed that have passed us by entirely that have figures that may be Nandin and Mahākāla but no river-goddesses. Some Orissan examples are illustrated by DONALDSON 1985 from the Śatrughneśvara (Figs. 17, 21 and 22) and Lakṣmaṇeśvara temples (Fig. 18) in Bhubaneshwar and from from the Somanātha shrine in Siṃhanātha (Figs. 399 and 400). It seems to us that in his descriptions DONALDSON consistently describes Nandin as Mahākāla and *vice versa* (1985:445 and 483).

Yamunā on the enterer's right and thus on the side corresponding to Nandin (MEVISSEN 2004:86). It can hardly be said that they are 'paired', however, for Nandin and Mahākāla are nearest the gateway on the inside of the upper tier, whereas the river-goddesses are second furthest from the gateway on the outside of the lower tier.

The visualisations of these river-goddesses in our text, both holding a blue water-lily and a pot,[53] are the same as those in Aghoraśiva's *Kriyākramadyotikā* (§ 22, p. 52); in the *Pratiṣṭhālakṣaṇasārasamuccaya*, however, while Gaṅgā is the same as in our text, Yamunā is given a lotus and a pot (6:152–3):

> *śvetā makarasaṃsthā ca ūrdhvakāyā suśobhanā*
> *kumbhendīvarahastā ca dvārasthā jahnuputrikā*
> *kūrmārūḍhābjahastā ca dvārasthā kalaśānvitā*
> *indīvaradalaśyāmā surūpā yamunā tathā*

This distinction is not reflected in the labels given to the illustrations in the volume of drawings accompanying the edition (pp. 38–9) or in those reproduced in BÜHNEMANN 2003:86.

13 Aghoraśiva here qualifies the ASTRA as 'that which drives away the obstacles that are in the upper sky, in the middle air and in the ground'; but the procedure he prescribes in *Kriyākramadyotikā* § 23, p. 54 (following *Somaśambhupaddhati* 1, III:2–3 (KSTS 117–18), is that one should impose the root mantra upon one's eye and with that eye purge the upper sky above the *yāgadhāman* of 'obstacles' (*vighna*), then one should cast a flower with the ASTRA mantra (*om haḥ astrāya phaṭ*, i.e. the ASTRA which is a *śivāṅga* and not, for instance, the PĀŚUPATĀSTRA[54]), using the *jvalannārācamudrā*, to remove those in the middle air, and, just before entering, one should strike the ground three times with the heel of one's right foot, uttering the PĀŚUPATĀSTRA (*om huṃ phaṭ*) to drive the 'obstacles' that are in/on the ground from the *yāgadhāman*. One should then (*Kriyākramadyotikā* § 24, p. 55, following the *Somaśambhupaddhati* (SP1, III:4, KSTS 119)) enter with the right foot first, leaning slightly against the left hand door-post, and placing the ASTRA on the treshhold (Somaśambhu: *vinyasyāstram udumbare*; Aghoraśiva: *dehalyām 'oṃ haḥ astrāya dvārapālāya namaḥ' ity astraṃ vakṣyamāṇarūpaṃ vibhāvya, sampūjya*). (Cf. also *Pūrva-Kāmika* 4:26b: *nyasya khaḍgam udumbare.*)

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[53] In the earliest images that VIENNOT considers, the river-goddesses hold either a flower or a water-pot: having both she regards as a relatively late trait to be found in the far North and in Orissa (1964:147).

[54] Note, however, that BRUNNER records that in the *Arcanaprakāśikā* the PĀŚUPATĀSTRA is used (1999:290, fn. 156). Trilocanaśiva too identifies this ASTRA as the PĀŚUPATĀSTRA (*Somaśambhupaddhatiṭīkā*, GOML 14735, p. 24): *atra pāśupatāstreṇeti guravaḥ*.

We have assumed that Aghoraśiva would not have used here an *aiśa* double sandhi and we have therefore rejected the reading *adhodumbaragam* in favour of *athodumbaragam* ('I then venerate ASTRA on the threshold'). It is conceivable, however, that Aghoraśiva might have considered *adhodumbara* an acceptable form to refer to the bottom bar of a door-frame.

Although our text here gives no visualisation, the portion of the *Kriyākramadyotikā* just quoted makes clear that there a visualisation is intended: its reference forward to one is presumably an allusion to the visualisation given of ASTRA when it occurs in the inner *āvaraṇa* (§ 46, p. 109, quoted below ad 59).

There seems to be no relation, iconographically at least, between the ASTRA of our text and the trident-shaped Astradeva worshipped in South Indian temples in recent centuries.

14–15a The syntactic unit here ends with *vāstupaṃ nirṛtikoṇagatam* in 15a. The Vāstupa venerated here in the South West has the form of Brahmā. Note, however, that the name Brahmā is not mentioned; the same anomaly can be observed in verse 97, which describes a deity with what might seem to be an overlapping function, namely the Kṣetrapāla, whose form is that of Bhairava, but who is not actually explicitly identified with Bhairava (see note ad loc.).

It is clear from other sources (*Somaśambhupaddhati* 1, III: mantras after 46, KSTS 160; *Kriyākramadyotikā* § 34, p. 87; *Mṛgendrapaddhatiṭīkā*, p. 91, etc.) that it is really the Vāstupa who is to be venerated in the SW and Gaṇeśa in the North West. This can be surprising to a modern South Indian audience, for most South Indian Śaiva temples have a shrine to Gaṇeśa in the South West.[55] The north-western corner of the temple enclosure is reserved for a shrine to Subrahmaṇya. (See, e.g., the iconographic plan of the Tanjore temple given by L'HERNAULT 2002:23.) But we should bear in mind firstly that we are here probably concerned with meditating upon deities inside the space of worship (*yāgadhāman*) immediately next to where the principal deity will be installed (see FIG. 3),[56] and secondly that the temple shrines referred to are in the positions taken up by the deities when they form the *āvaraṇa* of Gaṇas or Gaṇeśvaras.

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[55] The position for the mental veneration of Gaṇeśa shifts slightly, from the NW to the W, in the *Parārthanityapūjāvidhi* (BRUNNER 1999:290), in order to be able to accomodate an extra divinity, Sarasvatī, in the NW.

In any case, Cōḻa temple iconography is unlikely to have been based upon Saiddhāntika liturgy. BRUNNER has devoted an article to a discussion of this problem (1990), one of the conclusions of which is as follows (1990:28):

> Il n'existe aucune correspondance entre la série des images sculptées qu'un temple abrite et la série des Puissances qui sont, soit invoquées (pour une durée finie) lors des cultes qui y prennent place, soit « déposées » (en principe pour toujours) pendant les rites inauguraux, dans telle ou telle partie du bâtiment ou des cours.[57]

This distinction between the deities visualised in daily worship and those installed in inaugural rites is important. Concerning those visualised, BRUNNER points out (1990:19–20) that there is no requirement that they should be represented, and that, although one might expect to find them represented in a temple, and although indeed one can sometimes find some of them represented there, they are not placed there as the divinities that are venerated in the course of daily worship, but rather as divinities that are worshipped in their own right outside the context of the worship of Śiva.[58]

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[56] BRUNNER (1963:152, fn. 1), who at first assumed that the natural context for the *Somaśambhupaddhati*'s injunctions was the temple, refers to them as being ranged from East to West (excepting of course Vāstupa) along the inside of the North wall of the sanctuary: 'Tous ces personnages sont rangés en ligne de l'Ouest à l'Est le long du mur intérieur Nord du sanctuaire,—ou de ce qui en tient lieu—et tournés verse le Sud, c'est-à-dire vers Śiva.' In the *Parārthanityapūjāvidhi* (BRUNNER 1999:290) they are referred to as forming an 'inner' circuit (*garbhāvaraṇa*).

[57] 'There is no correspondence between the series of sculpted images that a temple houses and the series of Powers that are either invoked (for a finite period of time) in the course of the worship that takes place there or installed (theoretically for ever) in the course of the inaugural rites in particular parts of the building.'

[58] 'Le culte privé n'envisage la représentation concrète d'aucune de ces divinités. On s'attend toutefois à les trouver matérialisées dans le temple, où l'espace disponible permet ces représentations. De fait, on croit en rencontrer un certain nombre, sous forme de statues ou de bas-reliefs. Mais ce n'est qu'une illusion : les icônes en question ne sont pas là en tant que Puissances évoquées au cours du culte de Śiva ; elles y sont en tant

As for the divinites that are installed at the inauguration of a temple, BRUNNER again records that these are entirely different from those which are actually represented in sculpture (1990:20–1). Here she rather implies that Saiddhāntika scriptural injunctions originally governed real-life temple construction and that these have become muddled over the years by accretions (1990:21).

> Il serait intéressant de suivre, à partir des textes les plus sobres et des temples les moins chargés (c'est à dire les plus anciens) l'évolution qui a conduit à cette multiplication des divinités secondaires. Mais une telle étude n'a pas sa place ici. Mon propos était uniquement de mettre en évidence la disparité qui existe entre le peuplement invisible du temple—celui qui résulte des cultes qui s'y déroulent et des rites initiaux—et son peuplement visible, par des Dieux et des Déesses dont certains semblent tout à fait à leur place dans la cour de Śiva, mais dont beaucoup d'autres (les huit Mères, les Planètes, Jyeṣṭhā, etc.) ont plutôt l'air de s'être introduits par force dans la Maison.[59]

But one should consider the possibility that some early South Indian temples of Śiva (perhaps even the greater part of them) may have had no particular link with Saiddhāntika worship. In some rare cases, inscriptions record the religious affiliations of those connected with the foundations or subsequent use of temples, and these are not always

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que divinités à part entière, qui reçoivent leur culte à un autre moment. C'est le cas en particulier de quelques-unes des divinités des *āvaraṇa* : on les voit figurées ici et là, mais—si l'on excepte les Gardiens du monde (Lokapālas), qui continuent à former un groupe homogène—elles sont isolées, extraites de la structure que le culte prévoit pour elles. [...] Le culte de Śiva se déroule entièrement dans le sanctuaire, où aucune image ne se trouve, qui servirait de support concret aux Puissances impliquées. Lorsque l'officiant sort du *garbhagṛha* et fait le tour d'une ou deux enceintes en s'arrêtant, pour leur rendre hommage, devant quelques statues, c'est qu'il a terminé le culte de Śiva et procède aux cultes annexes (réduits au minimum) qui lui font suite mais n'en sont en aucune façon des parties intégrantes.'

[59] 'It would be interesting to follow, considering the most sober texts and the least full temples (which is to say the most ancient ones) the evolution that has led to the multiplication of secondary divinities. But such a study has no place here. My purpose was simply to show the disparity that exists between the invisible peopling of a temple—the peopling that comes about through the worship that takes place there and through the inaugural rites—and the visible peopling by Gods and Goddesses of whom some seem quite at home in Śiva's court, but of whom many others (the eight [*sic*] Mothers, the Planets, Jyeṣṭhā, etc.) appear rather to have been introduced into the house by force.'

Saiddhāntika. An inscription, for instance, at the now disused group of three ninth- or tenth-century Śaiva shrines known today as the Mūvar Kōyil in Kodumbalur (Koṭumpālūr) (near Pudukkottai) records their affiliation with Kālamukhas.[60]

Judging by the evidence of pre-Coḻa temples, some groups that Brunner regards as being parvenus—e.g., the Mātṛkās, Jyeṣṭhā—seem rather to be among the early occupants. We may find them, for instance, at the early eighth-century temple known today as the Kailāsanātha in Kancheepuram (Nagaswamy 2003, vol. 1, p. 75), which also bears an inscription that gives what is among the earliest surviving evidence for the Śaiva Siddhānta in the Tamil-speaking South of India.[61]

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[60] The inscription (Sastri 1933) records that, after constructing the three shrines and installing in them *liṅgas* [one of which is still *in situ*] in the name of himself and his two wives, the king Vikramakesarin gave to Mallikārjuna of Madurai (or Mathurā?), the disciple of Vidyārāśi, a *maṭha* for the use of 50 Kālamukha ascetics:

ātreyagotrajaḥ śrīmān māthuro vedapāragaḥ
vidyārāśes taporāśeḥ śiṣyo 'bhūn mallikārjunaḥ 9
vimānatrayam utthāpya pratiṣṭhāpya maheśvaram
svanāmnā priyayor nāmnā tasmai so 'dād bṛhanmaṭham 10
pañcāśatām asitavaktratapodhanānāṃ bhuktyai bṛhanmaṭha...

(Orthography here has been silently normalised and the misprint *asitavakra-* corrected to *asitavaktra-*.)

Further South, we find a reference at a similar period to a *maṭha* of the Mahāvratins in a Vaṭṭeḻuttu inscription of the 13th regnal year of Vīrapāṇḍya from the base of the Kālanāthasvāmin temple at Paḷḷimaṭam, a 'hamlet' of Tiruccuḻi (ARIE 1915, Appendix B, No. 423, p. 42; see also p. 101 in the letter published therein of H. Krishna Sastri).

In the North, in what is now Madras itself, the temple at Tiruvoṟṟiyūr appears in the tenth century to have had a *maṭha* belonging to a Caturānanapaṇḍita whose lineage expounded the Somasiddhānta within its compound: see Raghavan 1956 (EI XXVII, No. 47) and ARIE 1912, Appendix B, No. 371, p. 27, which appears to be the inscription that is published as No. 1358 on p. 494 of SII, vol. V. (See also p. 60 in the letter of H. Krishna Sastri published in ARIE 1912, which mentions that inscriptions (it is not clear which) indicate that the temples at Kaḷattūr and Tiruvānakkōyil belonged respectively to Gōmaḍattu Śailarāśi-Paṇḍita and Jñānarāśi-Paṇḍita in the late twelfth century.) A subsequent lineage of heads with the title Caturānanapaṇḍita (Raghavan 1956:297) is recorded to have added much to the temple at Tiruvoṟṟiyūr (ARIE 1913, Appendix B, No. 126, p. 19 and letter p. 86).

[61] The evidence in question is the allusion to Saiddhāntika *dīkṣā* having been taken by the Pallava king Narasiṃha II (Rājasiṃha) towards the end of the seventh century (discussed most recently in Goodall 2004:xix, fn. 17). A copper-plate grant of this king's father, Parameśvaravarman I, might be considered to be a slightly earlier piece of evidence of the presence there of the Śaiva Siddhānta, for it records the appointment of a priest with what is probably a Saiddhāntika initiation name (Anantaśivācārya) to officiate at

Cf. *Somaśambhupaddhati* 1, III: between verses 4 and 5 (KSTS 119 and 120). *Kriyākramadyotikā śivadhāmapraveśa* (§ 24), p. 55; *Pūrva-Kāmika* 4:26cd.

We conjectured *sākṣamālaṃ sruvaṃ*, but we could instead have opted for *akṣamālāṃ sruvaṃ* or *sākṣamālāṃ sruvāṃ*. We think that the compound *sākṣamālaṃ* could most easily have been mistakenly 'corrected'. It seems likely that the editor of E_D, who has printed the reading we have adopted in his list of corrigenda, followed the same line of thought.

15 Note that Mahāśrī/ Mahālakṣmī for Aghoraśiva refers to the iconographic form that is now often called Gajalakṣmī (described above in verse 8 and in *Kriyākramadyotikā* § 22, p. 52, which was quoted ad loc.). The label Mahālakṣmī is elsewhere assigned to various other iconographic forms: see, e.g., BÜHNEMANN 2000:189–90, 2001:42–3, 196–202.

For 15–16, cf. SP1, III: mantras before 47 (KSTS 161). Note, however, that in the Kashmirian text of the *Somaśambhupaddhati* Mahālakṣmī is omitted, and this omission appears to be attested to also by Trilocanaśiva, who describes this part of the rite simply as *gaṇapatigurupūjā* (GOML R 14735, p. 34). Furthermore, she is omitted by Bhoja. The temptation to add the goddess here is perhaps induced by *Mṛgendrakriyāpāda* 3:34–6, the last verse of which Trilocanaśiva quotes at this point:

> *gaṇanāthāmbike svāmipāduke māṃ jagadguruṃ*
> *yajantam anujānīta yathāsampannakārakam*
>
> O Lord of the Gaṇas, o mother,[62] o sandals of the guru, give
> me permission who am engaged in worshipping the Teacher

---

the Śaiva temple (Vidyāvinītapallavaparameśvaragṛha) in Kūram, near Kancheepuram (HULTZSCH 1890:147, 150–1, Plates Va–Vb and VIIa). Moreover, the same copper-plate grant, as was pointed out to us by Professor NAGASWAMY (reciting from memory), begins with an invocation to Sadāśiva, which reads (Plate I, HULTZSCH 1890:148):

> *pañcāsyas triṃśadardhapratibhayanayanaś candramaulis triśūlī*
> *bhīmavyālopavītī daśabhujaparighas tattvamātrātmamūrtiḥ*
> *divyo 'vekṣyo mukundaprabhṛtibhir amarais sṛṣṭikṛn mantrasiddhaḥ*
> *kartā no mūrtavidyāvihitaparayamas trāyatāṃ viśvamūrtiḥ*

(Marks of uncertainty and indications of editorial changes have been suppressed and orthography standardised.)

[62] It is clear from 3:34 that this refers to Lakṣmī.

of the Universe with all that I have been able to make ready.

We find that the *Somaśambhupaddhatiṭīkā* later supplies Mahālakṣmī on the strength of an *api* in a similar context, the entering of the *yāgadhāman* on the occasion of the *gandhapavitra* rite. Commenting on Somaśambhu's words *praviśya vāstunāthāya brahmaṇe 'pi* (SP2, I:66ab), Trilocanaśiva writes (GOML R 14735, p. 78): *apiśabdāt tadanantarapūjitāyā mahālakṣmyā api saṃgrahaḥ.* BRUNNER (1985:58, fn. 1) has noticed the absence of the goddess at this point in other sources (including *Pūrva-Kāmika* 4:287), but not her absence in the *Somaśambhupaddhati*.

16 Presumably what all the members of this odd list of seven "guru"s have in common is that each is involved in the transmission of scripture:[63] Sadāśiva, Ananta and Śrīkaṇṭha stand at the beginning of Saiddhāntika scriptural transmission. Ambikā plays a rôle in the transmission of, for instance, the *Niśvāsa*, Guha in the various recensions of the *Vāthula*, Viṣṇu in the *Ajita* and Brahmā in the *Svāyambhuvasūtrasaṅgraha*, the old *Pauṣkara* and the *Kāraṇa*. Instead of these gurus, the *Mṛgendra* (*kriyāpāda* 3:34–6, partly quoted in the previous note) prescribes at this point the worship of the *gurupādukā*, the sandals of the guru (see *Tāntrikābhidhānakośa* II, s.v. *gurupaṅkti* 2). No visualisations are given here, but in Vaktraśambhu's *Mṛgendrapaddhatiṭīkā* they are all pale in colour and showing a *yogamudrā*.[64] The *Śivaliṅgapratiṣṭhāvidhi*, however, gives each a different colour and has them sitting in lotus-posture, wearing ash and *rudrākṣa* beads and with their hands clasped together, presumably in an attitude of respectful attention to watch the worship that is about to begin.[65]

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[63] Thus BRUNNER 1963:152, fn. 1 and 1999:291, fn. 164, but in neither case does she quote a passage that corroborates this plausible supposition.

[64] *Mṛgendrapaddhatiṭīkā*, IFP T. 1021, p. 92 (quoted by Nirmalamaṇi, p. 87 and in turn by BRUNNER 1963:153, fn. 46b): *īśānakoṇe jaṭāmakuṭayuktaṃ sitapāṇḍurāṅgaṃ yogapaṭṭānvitaṃ dhṛtayajñopavītaṃ nābhisthalopari kṛtayogamudraṃ dvibhujaṃ saumyekṣaṇaṃ dhyāyan gurupaṅktiṃ pūjayet.*

[65] *Śivaliṅgapratiṣṭhāvidhi*, p. 112:

> *sadāśivaṃ śvetavarṇam anantaṃ raktavarṇakam*
> *śrīkaṇṭhaṃ śyāmavarṇaṃ ca ambikāṃ nīlavarṇakām*
> *guhaṃ gomedhavarṇaṃ ca viṣṇuṃ kṛṣṇasamaprabham*
> *dhātāraṃ raktavarṇaṃ ca gurūn saptasvarūpakān*
> *sarvān añjalisaṃyuktān bhasmarudrākṣadhāraṇān*
> *baddhapadmāsanān sarvān śuklayajñopavītakān*

17 The *kūrmaśilā* is a stone beneath the *liṅga*. The *kūrmaśilā* is very frequently simply an alternative name for the *brahmaśilā*, but Aghoraśiva seems here to distinguish them (the latter occurring just below in verse 18). Brunner (1998:192n.) notes that the two are distinguished in some texts, but she supplies no reference. It is possible that the *brahmaśilā* and a *kūrma* are distinguished in the account of *liṅgapratiṣṭhā* given by the *Sarvajñānottara*; the interpretation depends on whether there is an *anusvāra* or an irrelevant speck of dirt above *kūrma* on a rather faded folio of the early Nepalese manuscript. We suspect that there is no *anusvāra*. The relevant portion reads (*Sarvajñānottara* 19:94–6 [N$_1$, f.39r–39v; IFP T. 334, p.118]):

> *samprokṣyāyatanaṃ mantrī mantrajaptena vāriṇā*
> *madhye brahmaśilāṃ nyasya vidhānoktaṃ tataḥ kuru*
> *sauvarṇāṃ tādṛśīṃ kṛtvā kūrmapṛṣṭhe nidhāpayet*
> *dhātavaḥ sarvabījāni ratnāni ca punaḥ kramāt*
> *tataḥ śilāṃ pratiṣṭhāpya tasyā madhye yathāvidhi*
> *tatra śaktiṃ nyased vidvān aṅkurākārasaṃsthitām*

• °kṣyāyatanaṃ] T. 334; °kṣya yatanaṃ N$_1$ • mantrajaptena] N$_1$; mantrapūtena T. 334 • madhye brahmaśilāṃ nyasya] *conj.*; madhye brahmaśilā nyastaṃ(?) N$_1$; brahma madhye śilāṃ nyasya T. 334 • kuru] T. 334; kuruḥ N$_1$ • kūrmapṛṣṭhe] N$_1$; kurmaṃ pṛṣṭhe T. 334 • dhātavaḥ] N$_1$; yātava T. 334 • yathāvidhi] T. 334; yathāvidhim N$_1$ • vidvān aṅkurākarasaṃsthitām] *conj.*; umām aṅkurākārasaṃsthitām N$_1$ (unmetrical); vidvān aṃkurāṃkurasannibhām T. 334

The above passage, as constituted, apparently enjoins placing the *brahmaśilā* in the middle of the sanctuary upon the *kūrma* and then installing Ādhāraśakti in the *brahmaśilā*. In our text, it is the *kūrmaśilā*, again apparently below the *brahmaśilā* (if indeed different from it), that is the locus of Ādhāraśakti. The *kūrmaśilā* is in fact also distinguished from and placed below the *brahmaśilā* in the *Somaśambhupaddhati* itself (SP1, III:47–8, KSTS 161–2), but this is obscured in Brunner's text: see SP1, III:48 as quoted in the next note.

Nirmalamaṇi, in his commentary on the *Kriyākramadyotikā*, explains the relation of the two terms thus (p. 91): ***brahmaśilopari** ādhāraśilordhvam. nanu pūrvaṃ kūrmaśilāsīnām ity atra ādhāraśilordhvam iti ca katham ubhayatra ekārthatayā vyākhyātam?*

satyaṃ. ādhāraśilā tāvad dvividhā, kūrmabrahmaśilābhedāt. tatra brahmaśilā tu kūrmaśilopari brahmapadasthā ādhāraśilā. tathā śrīmatsuprabhede

> *ādau kūrmaśilāṃ nyastvā brahmabhāgānvitāṃ dṛḍhām*
> *nyased brahmaśilāṃ mūrdhni nandyāvartaśilānvitām. iti.*

tad uktaṃ śrīmajjñānaratnāvalyāṃ

> *pūrvaṃ kūrmaśilāyāṃ tu dhyātvā śaktiṃ niveśayet*
> *brahmākhyāyām anantaṃ ca. iti.*

tathā śrīmatkālottare 'napuṃsakātmanā kuryād brahmakūrmaśilāntataḥ' iti. tathā śrīmatsarvajñānottare 'brahma madhye śilāṃ nyasya' iti.

We considered emending *sarvādhārām* to *sarvādhāram* (assuming an accidental attraction to the feminine), which would make it a masculine noun in apposition to Ādhāraśakti, rather than an apparently unparalleled adjectival form, but the transmission here is unanimous and it seems not impossible that Aghoraśiva should have used an anomalous adjective.

As the apparatus shows, the *Mṛgendrapaddhatiṭīkā* sandwiches a further verse between 17 and 18 when it quotes them. The unmetrical reading in the extra verse *abhayabhayaghnām* should presumably be corrected to *abhayāṃ bhayaghnām* ('showing the *abhayamudrā*, destroying dangers'). Although our manuscripts omit this verse, we were at first inclined to follow the *Mṛgendrapaddhatiṭīkā* in including it as part of the text on the grounds that the *dhyāna* here of Ādhāraśakti would then be parallel with that given by Aghoraśiva in his *Kriyākramadyotikā* (*śivāsanapūjāvidhi* (35), p. 87):

> *adhaḥ kūrmaśilāsīnāṃ kṣīrodasitavigrahām*
> *maulau bījāṅkurākārāṃ varadām abhayapradām*
> *pāśāṅkuśadharāṃ śaktiṃ kriyām ādhārarūpiṇīm.*

But we would expect that the relationship between the two differing visualisations of verse 17 and of the extra verse that follows it in the quotation in the *Mṛgendrapaddhatiṭīkā* would be articulated in some way, for instance by marking them as alternatives to each other or describing the second as developing from the first. It is surely unlikely that the text would require the visualisation of a sprout-like form called Ādhāraśakti and then, immediately thereafter and without explanation of the connection, the visualisation of a four-armed goddess of the same name. Note that the *Somaśambhupaddhati* too only has Ādhāraśakti visualised as a sprout (SP1, III:47, KSTS 161):

tataḥ kūrmaśilāsīnāṃ kṣīrodasitavigrahām
yajed bījāṅkurākārāṃ śaktim ādhārarūpiṇīm

As for the image of the sprout, it appears in what may be the earliest surviving mention of Kuṇḍalinī, namely *Sārdhatriśatikālottara* 12:1:

candrāgnir iva saṃyuktā ādyā kuṇḍalinī tu yā
hṛtpradeśe tu sā jñeyā aṅkurākāravat sthitā

Ādhāraśakti appears in no other context than the construction of the throne of worship, and Aghoraśiva actually identifies her with Kuṭilā in his *Kriyākramadyotikā* (§ 35, p. 90).

As remarked by GOODALL (forthcoming A), most descriptions of Ādhāraśakti mention not just that she is white, but that she is as white as the milk-ocean, or, in Pāñcarātra accounts, that she is close to the 'milk-ocean', being placed there (among other entities) in the space between the penis and the navel, which is where one is to imagine the milk-ocean (e.g. *Jayākhyasaṃhitā* 12:2–4, *Lakṣmītantra* 36:2–8). The epithet *kṣīrodavarṇā* may therefore be a relic of a memory that this is a Vaiṣṇava borrowing, since the milk-ocean, and also the *kūrma* (placed just above Ādhāraśakti in the Pāñcarātra accounts just mentioned), has no place at the bottom of a Śaiva cosmos. The *kūrma*, however, may have an earlier independent origin, for as Vincenzo VERGIANI has pointed out to us, a live turtle is one of the things buried beneath the Vedic agnicayana (*Śatapathabrāhmaṇa* 7.5.1ff).

18 With the epithet *mantranāyakam*, Ananta is clearly marked here as the Śaiva demiurge; but the fact that an Ananta appears here also in parallel Pāñcarātra accounts of the throne suggests, when one recalls the appropriateness of having the cosmic universe-supporting serpent Ananta at the base of a throne that is a microcosmic reflection of the universe, that identifying the Ananta in the throne as the Vidyeśvara may be a secondary Śaiva development (cf. BRUNNER 1963:158–60 and DAVIS 1991:177, n. 22).

We may interpret our verse as follows: 'I bow down before Ananta, who is white, seated on the lotus that is *māyā*, who, since he pervades the whole universe, is the overlord of mantras, situated upon the *brahmaśilā*.' Nirmalamaṇi's commentary (p. 92) on the *Kriyākramadyotikā* explains that, although Ananta is a Vidyeśvara, and these are placed higher up in the throne, at the level of *śuddhavidyā*, since he pervades the universe, he is also here, and, furthermore, that his being placed in the throne at the level of *māyā* precludes the possibility of this Ananta being the serpent who holds up the universe: *atra ananto vidyeśānāṃ prathamaḥ, na tv anantākhyo nāgarājaḥ; tasyorvītattvāntam eva vyāptiḥ, na tūrdhvam. tathā śrīmatpañcāvaraṇastave gurubhir upadiṣṭaṃ 'prapañcavyāptito...'.*

Note that Ananta is nevertheless occasionally given features of a serpent in Śaiva accounts, e.g. *Pūrva-Kāmika* 4:293:

> *anantaṃ nīlasaṃkāśaṃ anekaphaṇamaṇḍitam*
> *hṛdaye 'ñjalisaṃyuktam ekavaktraṃ caturbhujam.*

In the *Cidambareśvaranityapūjāsūtra* he is not only hooded, but coiled and appears to lick at the sky (p. 63 of 1977 and p. 126 of 1982):

> *tataḥ purastād utkaṇṭham anantaṃ kuṇḍalākṛtim*
> *dhavalaṃ pañcaphaṇinaṃ lelihānam ivāmbaram.*

In the *Śivaliṅgapratiṣṭhāvidhi*, a manual that derives most of its *dhyānas* from Aghoraśiva's *Kriyākramadyotikā* (adding, however, to bring it 'up-to-date', such features as a division of the throne into five to make the *pañcāsana*, the enthronement of Sadāśiva's consort Manonmanī, etc.) we find a blend (pp. 113–14): Ananta is placed in the East among a company of serpents in the other 7 directions (Vāsuki, Takṣa, Kārkoṭa, Śaṅkhapāla, Gulika, Padma, Mahāpadma) and the serpent visualisation of *Pūrva-Kāmika* 4:293 is tacked onto the *Kriyākramadyotikā*'s *dhyāna* of Ananta as Vidyeśvara (quoted below). (This is perhaps the typical modern mix: cf. the recent *Parārthanityapūjāvidhi* attributed to Aghoraśiva that BRUNNER has summarised (1999:292).)

Note also that in the *Mataṅga* the Ananta of the throne is assigned a different mantra from that of Ananta the Vidyeśvara (*kriyāpāda* 1:82–7).

The epithet *māyāpadmāsanam*, 'whose seat is the lotus of *māyā*', requires some commentary. Ananta's being placed on a lotus that is *māyā* expresses, as we have mentioned, the fact that he, as Vidyeśvara, is above *māyā*, but that he governs it and the worlds in the *tattvas* that are its evolutes. Now in Aghoraśiva's *Kriyākramadyotikā*(§ 35, p. 88) Ananteśa is distinguished from *anantāsana*, the latter being a lotus that grows up above the *brahmaśilā*, while Ananteśa might appear to be placed 'in' the *brahmaśilā*, in other words apparently below the *anantāsana*, though mentioned after it.

> ...*'oṃ hāṃ ādhāraśaktaye namaḥ' iti saṃpūjya, brahmaśilopari*
>
> *pṛthvīkandaṃ kalāntaika-*
> *nālakaṃ bhāvakaṇṭakam*
> *kṣubdhamāyāmahāpadmam*
> *anekadalasaṃkulam*
>
> *iti dhyātvā, 'oṃ hāṃ anantāsanāya namaḥ' ity abhyarcya,*
>
> *tanmadhyagam ananteśaṃ*
> *śuddhaṃ vyāptyā sthitaṃ tv adhaḥ*
> *dhyātvā brahmaśilāmadhye*
> *yajec chubhraṃ śivāsane*
>
> *iti dhyātvā, 'oṃ hāṃ anantāya namaḥ' iti saṃpūjya...*

But the purport of *adhaḥ* and *brahmaśilāmadhye* are not certain. Nirmalamaṇi's commentary on this explains that 'below' means 'in the lower part of *śuddhavidyātattva*' and that this positioning is possible because Ananta pervades (i.e. touches with his activities?) every level of the impure universe (p. 92): ***adhaḥ*** *śuddhavidyādhobhāge;* ***vyāptyā*** *nikhilāśuddhādhvavyāpakatvena* (the use of *vyāptyā* is clearly parallelled in our text by *prapañcavyāptitaḥ*). But perhaps what Aghoraśiva rather intends in this problematic verse is: 'In the middle of that, [viz.] upon [that lotus which is] in the middle of the *brahmaśilā*, one should visualise Ananteśa, who is pure [i.e. belongs to the pure universe], but, because he pervades [also the lower universe], is [here] situated below [the pure universe], and one should venerate him [with a] white [form] in Śiva's throne.' (The point of the last *pāda* is probably to emphasise that he is white while inside the throne, but golden when on the petals surrounding Sadāśiva, i.e. when 'outside' the throne: see *Pañcāvaraṇastava* 60.)

Thus it is possible that the *Pañcāvaraṇastava* presupposes the same model as the *Kriyākramadyotikā*, even though it does not make explicit that the *māyāpadma* on which Ananta sits is to be identified with the *anantāsana*. While the *Pañcāvaraṇastava* mentions only the 'person' Ananta here, the SP mentions only the *anantāsana*. It is true that BRUNNER's text includes mantras for both Ananta and for *anantāsana* (after SP 1, 3:48), but the Kashmirian edition gives only the mantra for *anantāsana*, and this is doubtless original, for no separate mention is made in the verses of the person/snake (SP 1, 3:47 = KSTS 162 and quotation of Nirmalamaṇi on pp. 91–2 of his *Kriyākramadyotikā-prabhāvyākhyā*):

> *kundendudhavaloddaṇḍapāthojamukulākṛti*
> *yajed brahmaśilārūḍhaṃ śivasyānantam āsanam*

• °pāthojamukulākṛti] Nirmalamaṇi; °payojamukulākṛtim BRUNNER; °sarojamukulākṛtim KSTS • brahma°] KSTS, Nirmalamaṇi; kūrma° BRUNNER

Nirmalamaṇi actually quotes this in order to suggest that the *māyā*-lotus in which Ananta sits is still a lotus bud, and he does this because he is trying hard to reconcile the account of the *Kriyākramadyotikā* with those of others, notably that of the *Somaśambhupaddhati*. But Somaśambhu, as we have mentioned in the introduction above (p. 22), appears really to have a different visualisation in mind: a sprout protrudes from a seed, which is to be seen as Ādhāraśakti; the same sprout developes into a bud, which is to be seen as the Ananta-throne; and that bud shoots up through the lion-feet of a stool and opens up as the eight-petalled lotus blossom on which Sadāśiva will be enthroned.

Now what seems archaic here is that neither the nature (in theological terms) nor the place (in cosmographical terms) of the neuter entity referred to as *anantam āsanam* is explained or hinted at. Similarly, the account of the *Niśvāsa Guhyasūtra* (quoted below in the note on verse 20) refers to *anantam... āsanottamam* (1:103d) without specifying whether it is a serpent or a god or just a throne. And no qualification appears in *Svāyambhuvasūtrasaṅgraha* 18:18. (*Sarvajñānottara* 4 and 5 simply omit Ananta from the bottom of the throne.)

At the beginning of this note, we hinted at the possibility that having Ananta, a serpent, at the bottom of the throne might be in origin a Vaiṣṇava feature. But having serpents at the bottom of a cosmic throne is of course not particular to Vaiṣṇava imagery. Serpents widely represent the bottom of the universe and snakes or partly serpentine humans figure at the bottom of the lotus thrones of Buddhist sculptures too, e.g. in FIG. 43.

19 It seems natural to suppose that these lion-shaped entities originated as the four positive qualities of the *buddhi*, whose names they bear. They are common to Pāñcarātra sources (e.g. *Jayākhyasaṃhitā* 12:5–7, where they are lion-faced humans), and are found in all Śaiva versions of the throne known to us (e.g. *Mataṅgakriyāpāda* 3:46c–49b), but in some early Śaiva sources (*Niśvāsa Guhyasūtra* 1:103c–108b [quoted in next note]; *Sarvajñānottara* Nepalese MS ff. 5v and 6v; *Svāyambhuvasūtrasaṅgraha* 18:17–20; *Kiraṇa* 14:22) they are not specifically said to have the form of lions. For the developed Śaiva Siddhānta, they could not be *buddhiguṇas*, because once the throne had been mapped on to the ladder of *tattvas*, this level of the throne was just between *māyātattva* and the lotus in *śuddhavidyātattva*, and therefore well above *buddhitattva*. Aghoraśiva's expression *siṃhākārānantasāmarthyarūpān* here reflects the developed Saiddhāntika view of them as special powers of Ananta that we find in Rāmakaṇṭha's commentary on *Mataṅgakriyāpāda* 3:46c–57 and in his *Sārdhatriśatikālottaravṛtti* ad 5:2c–3b: *dharmādayas tv ete 'nantasya sāmarthyaviśeṣāḥ yaiḥ sarvaṃ dhatte, jānāti, na kenacid anurajyate, sarveśvaraś ca bhavatīti. na tu buddhidharmā iti maurkhyād vyākhyeyam, teṣām atra pragamāsambhavāt, na ceha paśavaḥ pāśāś cejyante yataḥ.* 'These [entities of] Dharma and the others are the particular powers of Ananta by which he bears everything, knows [everything], is not impassioned by anything and is overlord of everything. They are not out of foolishness to be explained to be the properties of the *buddhi*, because those could not reach here [to this level of the universe], and because bound souls and bonds are not worshipped in this system (*iha*).'

The passage from Rāmakaṇṭha's *Sārdhatriśatikālottaravṛtti* is frequently echoed or cited (*Somaśambhupaddhatiṭīkā*, GOML R 14735, p. 35; *Mṛgendrapaddhatiṭīkā*, IFP T. 1021, pp. 93–4 and *Kriyākramadyotikāprabhāvyākhyā*, p. 92), but the view is already to be found in Rāmakaṇṭha's father's *Mṛgendravṛtti* (on *kriyāpāda* 1:4–5): *ananto vidyeśvaraḥ prabhor āsanabhūto 'dhastanādhvano 'dhiṣṭhātā. tasyādhiṣṭheyā dharmajñānādayaḥ svasāmarthyaviśeṣāḥ sarvātiśāyivīryatvāt siṃharūpāḥ. sa hi dharmākhyena sāmarthyena dhatte; jñānātmanā sarvaṃ jānāti; vairāgyasvarūpeṇānuparaktasvarūpo bhavati; aiśvaryeṇa tu sarveśvaraḥ sampadyate.* And the idea has passed into the *Pūrva-Kāmika* (4:295a: *tadvīryabhūtā dharmādyāḥ*, and also

4:314c–315a).

The *bījamantras* for these entities, where given, are sometimes the four so-called 'neuter' vowels of *ṛ* and *ḷ* and their long forms: thus *Kiraṇa* 14:22cd; *Pūrva-Kāmika* 4:320ab;[66] mantras after SP4 IV:7 (KSTS 1658b); and, according to TÖRZSÖK (s.v. *gātraka* 3 in *Tāntrikābhidhānakośa* II), *Siddhayogeśvarīmata* 20:18 and *Kriyākālaguṇottara* f. 111r. In Aghoraśiva's *Kriyākramadyotikā* (§ 35, p. 88) they seem all to have the same *bīja*: HĀṂ. The *Mataṅga*, however, assigns them morcels of the VYOMAVYĀPIN instead of *bījamantras* (*kriyāpāda* 1:82–7).

From Aghoraśiva's slightly fuller account in the *Kriyākramadyotikā* we learn two further details of the visualisation: that the lions face outwards showing their backs to each other[67] and that they represent the four *yugas* (p. 88):

> *... tatsāmarthyarūpān—*
> *vicitrakesariprakhyān anyonyaṃ pṛṣṭhadarśinaḥ*
> *kṛtatretādirūpeṇa śivasyāsanapādukān*
> *sitakāśmīratālāḷīṃś cārusiṃhākṛtīn smaran*
> *āgneyyādīśaparyantakoṇeṣu ca yathākramam.*

(*kāśmīra* presumably means 'reddish' by way of being an expression for saffron; *tāla* is, as Nirmalamaṇi explains, presumably an abbreviation for *haritāla*, and hence conveys 'yellow'; *ali* means 'black' by way of meaning 'bee'.) The first of these verses, which furnishes both the extra details, is quoted from the *Somaśambhupaddhati* (SP1, III:49, KSTS 163).

The *Prayogamañjarī* has either followed or created a different tradition of visualisation here, according to which the feet are a red bull, a black lion, a yellow *bhūta* and a white elephant (16:78):

> *dharmo raktavṛṣākāro jñānaṃ śyāmo mṛgādhipaḥ*
> *vairāgyaṃ pītabhūtaṃ syād aiśvaryaṃ sitavāraṇam*

- raktavṛṣākāro] *conj.*; raktaviṣākāro Ed.

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[66] This falls in a passage of the *Pūrva-Kāmika* describing an alternative way of building the throne that is probably calqued upon *Kiraṇa* 14:19ff.

[67] The expression could however mean that they are to be shown 'looking at each others' backs', but this seems to us less likely and is not what is shown, for example, in FIG. 11.

20 These *gātrakas* seem to be struts placed in the principal directions, and thus in between the lions that are the legs of the throne. They seem not to have been identified here with the negative qualities of the *buddhi* (or with entities that have the same names), but Aghoraśiva elsewhere makes this idenfication (see below). The entities with the names of the negative *buddhiguṇas* are absent from the account of the *Somaśambhupaddhati* (as they appear to be from every other demonstrably pre-twelfth-century Saiddhāntika account of which we are aware), but they are to be found in the oddly discrepant realisation of the mantras given in the context of *gaurīpratiṣṭhā* (for which discrepancy from SP1, see SP4:276, fn. 23) given in the mantras after verse 7 of SP4, IV. Their appearance is standard in Saiddhāntika texts from the twelfth century, and they appear in earlier non-Saiddhāntika Śaiva literature (*Svacchanda* 2:63c–64b) as well as in the Pāñcarātra.

While in the Vaiṣṇava sources (e.g. *Jayākhyasaṃhitā* 12:8–9b and *Lakṣmītantra* 36:15–19) these entities form additional legs in the four principal directions (to which are added the four *yugas* and the four *vedas* in the interstitial directions of NNE, ENE, ESE, SSE, etc., making a total of sixteen legs), in the Śaiva accounts that feature them, the entities with the names of the negative *buddhiguṇas* are supporting struts between the four lion legs. The expression for these struts may be *gātraka*, as here and in *Śivapūjāstava* 14c, but also *īṣā* (*Prayogamañjarī* 16:43a), *īṣikā* and forms that are perhaps South Indian corruptions thereof, such as *elikā* (*Rauravakriyāpāda* 10:23b).[68]

Note that Aghoraśiva, in his *Dviśatikālottaravṛtti*, reads these entities with the names of the negative *buddhiguṇas* into the tantra (Trivandrum MS 4509, f. 8v), even though they are not included in the text (*Dviśatikālottara* 2:1–2), nor read in here by Rāmakaṇṭha, whose commentary on the closely parallel section of the *Sārdhatriśatikālottara* (beginning of chapter 5) is generally closely followed by Aghoraśiva. Following the lead of the Kashmirian exegetes commenting upon the entities with the names of the positive *buddhiguṇas*, Aghoraśiva interprets these too as powers of Ananta (*Kriyākramadyotikā* p. 88, quoted below). Vaktraśambhu goes one step further in that he attributes to Rāmakaṇṭha's *Sārdhatriśatikālottaravṛtti* the view that the entities with the names of the negative *buddhiguṇas* are also particular powers of Ananta (*Mṛgendrapaddhatiṭīkā*, IFP T. 1021, p. 94).

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[68] Dagens and Barazer-Billoret (2000:32, n. 20) point out the corruption. One might quibble, however, with their assumption that a form *edhikā* formed a bridge between the original *īṣikā* and the 'corrupt' *elikā*, for the Sanskrit sound *ṣ* is occasionally used to represent (or confused with) the Tamil sound *ḻ*, the pronunciation of which is often not clearly distinguished from *l* in many forms of spoken Tamil. The assumption appears to be in part based on the further questionable assumption that the forms *adhika* and *edhita*, which Dagens has accepted into his text of *Mayamata* 31:15c and 31:21a, are variant forms of this word (see Dagens 1976:243, n. 6).

In fact there is one pre-twelfth-century Saiddhāntika source that may have supported this interpretation, and that is the *Parākhya*. A half-line attributed to it (GOODALL 2004, Appendix I.L:130) in the *Somaśambhupaddhatiṭīkā* (IFP T. 170, p. 143) and in the *Kriyākramadyotikāprabhāvyākhyā* (p. 92) reads *tasya bhā vidiśāṃ pādā gātrakāṇi diśāṃ matāḥ*. Nothing but the context afforded by the sources that quote the half-line tells us that the passage is talking of the two groups of entities beginning with Dharma and *adharma*. A fragment of the undated and lost *vṛtti* on the *Parākhya* is quoted immediately thereafter and offers the following interpretation: '*tasyety anantasya bhāḥ tejasaḥ vidiśām adhiṣṭhāyakāḥ śaktayaḥ pādāḥ diśām adhiṣṭhāyakāḥ gātrakāṇi' iti tadvṛttau kathitam*. In other words, the half-line should mean that the powers of Ananta that preside over the intermediate directions are the feet and the struts are the powers that preside over the principal directions.

The mention of struts does not conclusively tell us that entities with the names of the negative *buddhiguṇas* featured in the *Parākhya*'s throne. In the *Niśvāsa* too we find struts, and there the passage is damaged in a crucial part, but it seems likely that it was rather the four *yugas* that formed the struts (*Niśvāsa Guhyasūtra* 1:103c–108b, ff. 43v–44r):

> *caturasraṃ bhavet pīṭham anantaṃ hy āsanottamam* 103
> *dharmaṃ jñānaṃ ca vairāgyam aiśvaryaṃ ca catuṣṭayam*
> *dharmaṃ sphaṭikasaṃkāśaṃ raktaṃ jñānaṃ prakīrtitam*
> 104
> *pītaṃ caiva hi vairā[[(gyam*[69] *aiśva)]]≪ryaṃ kṛṣṇam eva ca≫*
> --- *[[pīṭhasya caraṇā]]s [[tejasannibhaiḥ]]* 105

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[69] Enclosures within double square brackets are legible in N_1's Kathmandu apograph but not in N_1. Enclosures within double square brackets and in round brackets are in the Kathmandu apograph enclosed in round brackets, presumably signalling that they are the conjectures of the scribe of the apograph. Enclosures in single angled brackets are legible in the Wellcome Institute apograph. Enclosures in double angled brackets are our conjectures.

> *āgneyādikramās teṣāṃ vidikṣv evaṃ prakalpayet*
> *kṛtaṃ tretāyugaṃ caiva dvāparaṃ kalir eva ca 106*
> *gātrakās tasya pīṭhasya pūrvād ārabhya vinyaset*
> *sitaraktakṛṣṇapītāḥ kra<ma> --- <yet>107*
> *<śuklarakta> --- [[pīṭhasyo]]pari rājate.*[70]
>
> 103d anantaṃ] *em.*; anataṃ N₁ 104a and 104c dharmaṃ] *em.*; dharma N₁ 106b vidikṣv evaṃ] *em.*; vidikṣaivaṃ N₁ 106c tretāyugaṃ] *conj.*; tretāyutaṃ N₁

It is worth remarking that one of Rāmakaṇṭha's objections to interpreting Dharma etc. as the *buddhidharmas* does not apply to this account of the *Niśvāsa*: just as the *Niśvāsa* does not map the levels of its cosmos onto a *tattvakrama*, so too the levels of its throne are not homologised with a ladder of *tattvas*, and there is therefore no problem about the positioning of properties of the *buddhitattva* directly below the lotus enthroning Sadāśiva. Note that the *yugas*, which Aghoraśiva identifies with the legs (see previous note) are in the *Niśvāsa* the *gātrakas*. In Pāñcarātra sources, as we have seen above, they form one of the four sets of four legs.

Note that the *Kiraṇa* might have played a part in the transfiguration by Saiddhāntika theologians of what were presumably originally the positive *buddhidharmas*, for it actually seems to place all the constituents of its throne together in *śuddhavidyātattva*. It does so not in the context of describing the throne, but rather in its account of the cosmos (8:137d–138a: *vāmādyā nava śaktayaḥ/ dharmādyāś caraṇās tatra*).

Though the colours of these entities with the names of the negative *buddhiguṇas* are stipulated in our text, it is not mentioned what form they bear: typical elsewhere is that they should have human form. In his *Kriyākramadyotikā* (§ 35, p. 88) Aghoraśiva gives some further details for visualisation, but in such a way as to imply that some features of the form may be optional alternatives to other perhaps unstated options:

> *kṛṣṇaśvetaṃ pūrvabhāge śvetaraktaṃ ca dakṣiṇe*
> *raktapītaṃ paścimataḥ pītakṛṣṇam udagdiśi*

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[70] This last half line of the quotation may refer to the three discs placed above the throne (for which see verse 25), and perhaps identified here with the three *guṇas* of the Sāṅkhyas, for cf. *Prayogamañjarī* 16:80ab: *sattvaṃ śvetaṃ rajo raktaṃ tamaḥ kṛṣṇam udāhṛtam.*

catvāri gātrakāṇy evam ananteśabalāni tu
yad vā
gātrakān sphaṭikaprakhyāṃs tryakṣān siṃhaśirodhṛtān
stabdhabāhuśirogrīvān pādukāsaktamastakān
agragātrakapādasthamastakān nararūpiṇaḥ
dhyāyan buddhiguṇādharmamukhādhiṣṭhāyakān yajet.

Does the *yad vā* here mean that according to the first option they are not visualised as creatures at all? No visualisation is given in the *Prayogamañjarī*.

As for the two colours assigned to each, it seems likely that half of each *gātraka* takes the colour of the lion to which it is attached: thus the one in the East is black where it touches Aiśvarya in the NE and white where it touches Dharma in the SE.

21 As with the entities that bear the names of the negative *buddhiguṇas*, these two 'coverings' (*chadana/chada*) are almost unknown in pre-twelfth-century Saiddhāntika accounts, but they do feature in one of the thrones sketched in the *Sarvajñānottara* (21:9, T. 334; p. 126):[71]

adhordhvacchadane bhūyo māyāvidye prakalpayet
dhyātvā liṅgaṃ tu tanmadhye śivāntaṃ vātha cintayet.

• adhordhvacchadane] JR; athordhvacandane T. 334
• māyāvidye] *conj.*; māyāvidhe T. 334; māyāvidyā JR
• dhyātvā] *conj.*; vātvā T. 334; bhitvā JR • vātha
cintayet] T. 334; yāvad udgatam JR

The context is that of the worship of the *liṅga*.[72] The two *chadanas* also appear in Bāladhārin's as yet undated manual, the *Kriyāsaṅgraha* (2:88, f. 18v)). And they became usual in post-twelfth-century Saiddhāntika works, e.g., *Śivapūjāstava* 14c; *Ajita* 20:147c–148b.

They are identified with *māyā* and *vidyā* in the *Sarvajñānottara* and by Aghoraśiva, but we find (not in the context of the throne) in *Mataṅgavidyāpāda* 25:56–7 what may be another pre-twelfth-century

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[71] Unfortunately this is in a section of text that would have been covered on a folio of N_1 that has now been lost (f. 42). N_1's text resumes with 21:11 on f. 43. It is however quoted in the *Jñānaratnāvalī* (=JR) GOML R 14898, p. 75.

[72] Just below in 21:15ab (N_1, f.43^{r}; T. 334, p.127 [misnumbered 128]) we read: *sarvaliṅgeṣv ayaṃ skanda vidhir uktaḥ samāsataḥ.*

Saiddhāntika reference to these *chadanas* according to which they may both be within *māyā* (they do not feature in the *Mataṅga*'s throne in *kriyāpāda* 3):

> *māyordhvacchadane rudrā vyākhyātā gahanādayaḥ*
> *granthīśā dīpavad bhānti dhyānāsaktāḥ sadaiva hi*
> *ye 'py adhaśchadanādhastāt sphuranmāṇikyamaulayaḥ*
> *māyāndhakāragahane khadyotā iva nirmalāḥ.*

In the context of the throne, BRUNNER describes them (SP4:276, fn. 27) as layers of bedding ('literie') that cushion the lotus from the 'wooden' support below. For the placement of the lower in the SW and the higher in the NE (to be found also in *Ajita* 20:147c–148b) as a means of representing 'down' and 'up', cf., e.g., the *nyāsa* of the ninth and tenth Lokapālas in *Prayogamañjarī* 16:66ab. (An alternative tradition of placing things that belong up and down in the N and S seems to be followed in *Suprabhedakriyāpāda* 8:147 and 149; the *Ajita* (*kriyāpāda* 20:223) compromises by putting things in between the NE and E and in between the SW and the W.)

The *chadanas* appear to be missing from the throne not only in most pre-twelfth-century Saiddhāntika works, but from all Pāñcarātra accounts. They could have been introduced into the standardised Saiddhāntika ritual of the *paddhatikāras* in the eleventh century (assuming that they really belong in SP4, where their mantras appear without their being mentioned in the verses of the text) from the cosmography of the *Mataṅga*, from the ritual tradition of the *Svacchanda* (2:65, 2:163, 3:11) or, as implied by Jñānaśambhu's quotation alluded to above, from the *Sarvajñānottara*, that being a *samānatantra* with respect to the *Dviśatikālottara*.

A small problem with these two cushions would seem to be that they must impede the sprouting of the lotus that forms the throne, according to the visualisation of the *Somaśambhupaddhati*. In our text, in the next verse, the lotus blossom alone, without stalk, appears to be placed directly upon the cushions.

22 It could be considered problematic that *śuddhavidyā* has already been 'used' for the upper cushion (*chadana*) and that it is now 'used' again to form the white lotus of the throne. The epithet *vidyeśvaradalāṣṭakam* should probably not be interpreted to mean 'whose eight petals are the Vidyeśvaras', for it is rather a reference forward to the fact that the Vidyeśvaras will be placed on them.[73] Cf. *Kiraṇa* 14:19c–21 (quoted by Nārāyaṇakaṇṭha in the *Mṛgendravṛtti* ad *kriyāpāda* 3:12):

> *caturyugamahāpādaṃ pṛthivītattvakandakam 19*
> *kālatattvāntanālaikaṃ pañcāśadbhāvakaṇṭakam*
> *māyātattvabṛhadgranthi śuddhavidyābjaśobhitam 20*
> *vidyeśvaradalākrāntaṃ śaktikesarasaṃyutam*
> *śivaśaktidvayārabdhakarṇikābījarājitam 21*

• 20a kālatattvāntanālaikaṃ] E$_D$, *MṛgV*; kālatatvāttanu lakṣam N$_1$; kalātatvāntanālaikaṃ D^1 • 20b pañcāśadbhāvakaṇṭakam] *MṛgV*; pañcāśadbhāvakaṇṭhakaṃ N$_1$D^1; pañcāśadbhāvakarṇikam E$_D$; pañcāśadbījakarṇikam E$_D$ (vl) • 20c māyātattva°] *MṛgV*; māyātattvaṃ N$_1$D^{1}E$_D$ • 21a °dalākrāntaṃ] N$_1$D^1, *MṛgV*; °daḷacchannaṃ E$_D$ • 21cd °rabdhakarṇikābījarājitam] *MṛgV*; °rabdhaṃ karṇikābījarakṣitāṃ N$_1$; °rabdhaṃ karṇikābījarājitām D^1; °rabdhaṃ karṇikābījarakṣitam E$_D$

Cf. *Pūrva-Kāmika* 4:317–319b:

> *pṛthvīkandaṃ tathā kālāntasthatattvordhvanālakam*
> *pañcāśadbhāvasambhinnakaṇṭakair upaśobhitam 317*
> *māyātattvaṃ bṛhadgranthi śuddhavidyorupaṅkajam*
> *vidyeśvaradalaṃ śaktikesarair upaśobhitam 318*
> *śivaśaktidvayārabdhakarṇikābījarājitam*

The thorns in these passages are the 50 dispositions of the *buddhi*. Cf. also *Mataṅgakriyāpāda* 3:40–45b:

> *vidyātattvāvadhiṃ sarvaṃ spaṣṭaṃ kālānalādikam*
> *brahmaṇo 'ṇḍaṃ hi tasyādhaḥ kandabhūtaṃ vicintayet 40*
> *pradhānatattvaparyantaṃ nālaṃ kaṇṭakitaṃ mune*
> *bhuvanair bhuvaneśaiś ca tattvaiś cāpi yathākramam 41*
> *puṃstattvād yāvat tattvaṃ kalākhyam uditāśayam*
> *pīṭhaṃ vidyād vidhau tasya devadevasya nityaśaḥ 42*
> *karṇikādho mahāgranthiṃ dhyāyen māyātmakaṃ śubham*

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[73] There is, nevertheless, some confusion on this point in the manuals; the *Śivaliṅgapratiṣṭhāvidhi*, for instance, identifies them with the petals: *vidyeśvarāṣṭakarūpāṇi daḷāni* (p. 115).

> *vidyātattvamayīṃ tasya karṇikāṃ paricintayet 43*
> *mantrāś ca kesarāṇi syur vidyāyāṃ ye pratiṣṭhitāḥ*
> *bījāni śaktayaḥ proktā dalāni parameśvarāḥ 44*
> *vidyānām īśvarā hy aṣṭau pīṭhasyopari saṃsthitāḥ*

∘ 41b kaṇṭakitaṃ] ŪṚC; kaṇṭakinaṃ BHATT • 42c vidyād vidhau] Ū; vidyāvidhau ṚṄ; vidyāvadhau BHATT

Cf. also *Svacchanda* 2:57–8:

> *kandaṃ śaktimayaṃ tatra nāle vai kaṇṭakās tu ye*
> *bhuvanāni ca tāny eva rudrāṇāṃ varavarṇini*
> *māyātmako bhaved granthir aśuddhādhvavyavasthitaḥ*
> *vidyāpadmaṃ mahādīptaṃ karṇikābījarājitam*

In our text, however, as we have remarked above, it is not clear that we have a lotus stalk at all. Perhaps, unlike in the *Kriyākramadyotikā*, Aghoraśiva here prescribes a lotus blossom without stalk resting upon the *chadanas*? The number 50 is retained, however, and used here for the 50 'seeds' inside the pericarp, which are presumably intended to represent the Sanskrit syllabary. This feature is to be found in most of the *paddhati* literature, often in Somaśambhu's words (SP1, III:52, KSTS 166, quoted, for example, in *Kriyākramadyotikā* § 35, p. 89):

> *taptacāmīkaracchāyāṃ pañcāśadbījagarbhitām*
> *kesarāṇāṃ catuṣṣaṣṭyā karṇikāṃ pūjayet tataḥ*

It is not, however, an innovation of Somaśambhu's, for we find it in one of the early Nepalese fragments of the old *Pauṣkara-Pārameśvara* (verso of unnumbered 9th folio):

> *a ā i ī u ū ṛ ṝ ḷ ḹ e ai o au aṃ aḥ ka kha ga gha ṅa ca cha ja jha ña ṭa ṭha ḍa ḍha ṇa ta tha da dha na pa pha ba bha ma ya va ra la śa ṣa sa ha kṣa. etāny ekonnapañcāśad bījāni karṇikāyām*

Here there appear to be 50, although said to be 49. The same text also has 64 *kesaras*, a feature not explained by BRUNNER, and it seems likely that Trilocanaśiva's commentary on the SP (corrupt at this point) described the same realisation of these 64 filaments (*Pauṣkara ibid.*):

> *kaṃ ka caṃ ca ṭaṃ ṭa taṃ ta paṃ pa yaṃ ya śaṃ śa khaṃ kha chaṃ cha ṭhaṃ ṭha thaṃ tha phaṃ pha raṃ ra ṣaṃ ṣa gaṃ ga jaṃ ja ḍaṃ ḍa daṃ da baṃ ba laṃ la saṃ sa ghaṃ gha jhaṃ jha ḍhaṃ ḍha dhaṃ dha bhaṃ bha vaṃ va haṃ ha ṅaṃ ṅa ñaṃ ña ṇaṃ ṇa naṃ na. etāni catuḥṣaṣṭi kesarāṇi.*

śaṃ śa] *conj.*; śaṃ śaḥ MS • ṣaṃ ṣa] *conj.*; śaṃ śa MS • catuḥṣaṣṭi°] *em.*; caturṣaṣṭi° MS

23 The usual forms of the names of these Śaktis, which are nine in number when Manonmanī is counted, are Vāmā, Jyeṣṭhā, Raudrī, Kālī, Kalavikaraṇī, Balavikaraṇī, Balapramathinī, Sarvabhūtadamanī, and Manonmanī: cf., e.g., *Svacchanda* 2:68ff. (Variations in their names are common because of the difficulties of fitting them in *anuṣṭubh* lines.) For a more detailed discussion of these names, which are famously drawn from the Vedic VĀMADEVA-mantra, and for a discussion of the alternative names used in the *Kiraṇa* as transmitted in Nepal and in the *Mālinīvijayottara* (8:63–6), see the annotation to *Parākhya* 2:43 (GOODALL 2004:180–1, fn. 143).

As for their visualisation, cf. SP1, III:53–54, KSTS 167–8)—quoted (with the exception of 54cd) in *Kriyākramadyotikā* § 35, p. 89:

> *udyaddinakarābhāsās triṇetrāś ca caturbhujāḥ*
> *jaṭāmakuṭakhaṇḍendumaṇḍitā dhṛtacāmarāḥ*
> *varadābhayahastāś ca śivāsaktakarāmbujāḥ*
> *pūrvādīśāntapatrasthakesarāgreṣv anukramāt*

In the light of this parallel, we take *varapradeśāṅkitavāmahastaṃ* to mean 'whose left hands are distinguished by gestures of generosity and pointing'. (The reading of KSTS, *śivāsaktadṛgambujāḥ*, obscures this point and leaves one of their four hands unoccupied.) The *Pratiṣṭhālakṣaṇasārasamuccaya* (6:1) gives all nine powers only two hands, one holding a *kapāla* and the other showing *abhaya*: see FIG. 9.

24 Cf. *Somaśambhupaddhati* 1, III:55, KSTS 169, quoted in the *Kriyākramadyotikā* § 35, p. 89. Note that Manonmanī does not appear here, or in any texts earlier than this, to be the consort of Sadāśiva: she is instead part of the throne. This status appears to change in time, and she appears as his consort, for instance, at one place in the *Suprabheda* (see note ad 43–5 below) and in the *Somasundareśadhyāna* (printed

before our text on pp. 44–5 of E_B). This 'promotion' presumably gives rise to the notion that she is Pārvatī and perhaps, thereby, to the consecration of independent goddess-shrines to Manoṉmaṇiyammaṉ (such as the one in Pondicherry's Canteen Street).[74]

25 The *maṇḍalatritaya*, the three concentric *maṇḍala*s placed one on top of the other and associated with the sun, moon and fire, although not paralleled in the throne of worship of the *Somaśambhupaddhati*, are again common both to Śaiva and to Pāñcarātra (e.g. *Jayākhyasaṃhitā* 7:23, *Paramasaṃhitā* 4:36, *Padmasaṃhitācaryāpāda* 3.114, *Viṣvaksenasaṃhitā* 20:106–7) accounts of the throne. This and the fact that they are variously homologised with other groups of three entities suggest that they may be an archaic feature, the original sense/purpose of which is perhaps not known to the redactors of some of the texts that employ them.

It seems possible that in some contexts they are associated with the three principal tubes of the metaphysical body (*nāḍī*) commonly (but not invariably, for see *Tāntrikābhidhānakośa* II, appendix, s.v. *amā*) known as *piṅgalā*, *iḍā* and *suṣumnā*, which are usually homologised respectively with sun, moon and fire (see, e.g., Kṣemarāja's commentary on *Netratantra* 1:30ab). Note that in the *Svacchanda* the first is referred to as *sūryādhvamaṇḍalam*, where the central element of the compound might be taken to suggest an awareness that *sūrya* refers to a *nāḍī* (*Svacchanda* 2:72c–73):[75]

> *sūryādhvamaṇḍalaṃ patre somaṃ saṃyojya kesare*
> *vahnimaṇḍalakaṃ devi karṇikāyāṃ niveśayet*
> *brahmā viṣṇur haraś caiva maṇḍaleṣv adhipāḥ smṛtāḥ.*

They sometimes represent the three *guṇa*s of the Sāṅkhyas, as in *Lakṣmītantra* 36:21–3 and in the mental throne installed in the meditator's body in the *Śivadharmottara* (10:78–80):

> *cintayed dhṛdaye pūrvaṃ kramāj jāyi guṇatrayam*
> *tamaḥ pracchādya rajasā rajaḥ sattvena cchāditam 78*
> *dhyāyet trimaṇḍalaṃ pūrvaṃ kṛṣṇaṃ raktaṃ sitaṃ kramāt*

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[74] Note that Appar appears to use the name for 'the' Goddess in *Tēvāram* 5.91:1cd: ... *maṉōṉmaṇiyaip peṟṟa/ tāyilaiyāṉai*..., '...him without a mother, taking [as half of his body?] Maṉōṉmaṇi...'.

[75] Note, however, that the first of these *pāda*s when quoted by Nārāyaṇakaṇṭha ad *Mṛgendrakriyāpāda* 1:5 reads *sūryamaṇḍalakaṃ patre*.

sattvopari guṇātītaṃ puruṣaṃ pañcaviṃśakam 79
heyam etad aśuddhaṃ ca tyaktvā śuddhaṃ vicintayet
aiśvaryapaṅkajaṃ divyaṃ puruṣopari saṃsthitam 80

• 78a cintayed dhṛdaye] 1694, T510, T281; cintayedadaye 1645 • 78b kramājjāyi] 1645, 1694; kramādvāpi T510; kramādvyāpi T281 • 78c pracchādya] T281; pratyajjya 1694; pra ⌣ dya 1645; pracchāya T510 • 78d rajaḥ sattvena cchāditam] 1645; raja satvena cchāditam 1694; rajaḥ sattvena cchādayet T510, T281 • 79a trimaṇḍalaṃ] 1645, 1694, T281; tramaṇṭalam T510 • 79b kṛṣṇaṃ raktaṃ sitaṃ] 1645, 1694, T510; raktakṛṣṇasitaṃ T281 • 79c sattvopari] 1645, 1694, T281; tatopari T510 80a heyam] 1645, 1694; dhyeyam T510; dhyānam T281 • 80c aiśvarya°] 1645, 1694, T281; aiśvaraṃ T510

[Cambridge MS Add. 1645, f. 72v; Cambridge MS Add. 1694, f. 65v; IFP T. 510, p. 129; IFP T. 281, p. 404.]

Other than being correlated with Brahmā, Viṣṇu and Rudra, in Śaiva sources these three *maṇḍalas* are typically homologised with *jñāna*, *kriyā* and *icchā* in Kṣemarāja's *avatārikā* to 2:72c–73b, and with *meya*, *mātṛ* and *māna* in his commentary thereon. Nirmalamaṇi says they are to be homologised either with *ātmatattva*, *vidyātattva* and *śivatattva* as the loci of *icchā*, *jñāna* and *kriyā* or with *icchā*, *jñāna* and *kriyā* themselves (*Kriyākramadyotikāprabhāvyākhyā* p. 94): *etāni maṇḍalāni na lokasiddhāni bhuvarlokacārīṇi, api tu jñānakriyecchāśaktīnām āvirbhāvādhikaraṇabhūtāni ātmatattvavidyātattvaśivatattvavācyāni binduvikārāṇi, teṣāṃ lokasiddhānāṃ brahmāṇḍāntargatatvena divyasiṃhāsane pragamāsambhavāt. tadadhipatayaś ca na lokasiddhāḥ, kiṃ tu tadadhiṣṭhātṛśaktiviśeṣā ity uktaṃ gurubhiḥ śrīmanmṛgendravṛttidīpikāyām. yad vakṣyati*

> *aruṇābhaṃ smaren netraṃ dṛkkriyecchātmakaṃ vibhoḥ*
> *tritattvarūpavahnyādimaṇḍalatritayāśrayam iti*

yad vā icchājñānakriyāśaktayaḥ sūryasomāgnimaṇḍalāni.

Nirmalamaṇi in this passage explicitly rejects the notion that they simply represent what they are, namely the familiar sun, moon and fire; but it seems probable that their being placed in thrones of worship was indeed meant originally to express that the worshipped deity exceeded the radiance of fire and the brightest of the heavenly bodies and transcended them.

Aghoraśiva here mentions no positions for the *nyāsa* of these three *maṇḍalas*, but he gives the same positions in the *Kriyākramadyotikā* (§ 35, pp. 89–90), viz. on the tips of the petals, on the *kesaras* and on the pericarp, and they are the same in a range of later texts, such as *Prayogamañjarī* 16:47cd, *Pūrva-Kāmika* 4:304ab: *dalāntaṃ kesarāntaṃ ca karṇikāntaṃ prakalpayet.*[76] *Ajitakriyāpāda* 20:153b–155, and *Suprabhedakriyāpāda* 8:99.

Note that the text appears to give no visualisation of Rudra, in spite of saying that a description will appear later. We have tentatively suggested that the visualisation given of the Lokapāla (82) of the North East is what is referred to here, partly because the visualisations of Brahmā and Viṣṇu that appear later in the texts are of Brahmā and Viṣṇu as Lokapālas and partly because the description of Rudra as the overlord of the *agnimaṇḍala* given in the *Pūrva-Kāmika* is rather similar to the visualisation that appears in our text in verse 82 (*Pūrva-Kāmika* 4:309–310b):

> *śaṅkhakundendudhavalaṃ śūlahastaṃ trilocanam*
> *siṃhacarmaparīdhānaṃ śaśāṅkakṛtaśekharam*
> *nīlakaṇṭhaṃ vṛṣārūḍhaṃ rudraṃ dhyātvā viśeṣataḥ*

This is the same as *Svacchanda* 2:79ab and 80, but there there is an extra half-line, 2:79cd, which the redactor of the *Pūrva-Kāmika* has cut (or which has been lost in transmission); it reads: *daśabāhuṃ viśālākṣaṃ nāgayajñopavītinam.*

26 The inclusion of this fourth *śaktimaṇḍala* at this point (after the mention of those of sun, moon and fire) seems to be paralleled only in Aghoraśiva's own *Kriyākramadyotikā* (§ 35, p. 90) and later derived works (such as, for instance, the *Śivārcanacandrikā*, quoted by BRUNNER 1963:106–7) and, perhaps, in the *Śivapūjāstava* of Aghoraśiva's exact contemporary Jñānaśambhu. The other three, as we have seen, are placed on the tips of the petals, the tips of the stamens and on the top of the pericarp. This last, the *śaktimaṇḍala*, is placed inside the pericarp. One might suppose this level to be intended as a reference back to the nine Śaktis of 23–4, who are actually referred to with the term *śaktimaṇḍala* in *Svacchanda* 2:71d, just before the other three *maṇḍalas* are introduced, and, probably, in *Śivapūjāstava* 14d (see below). The motive for recapitulating them here would be to fit in at this point a fourth *maṇḍala* over which the fourth of the Kāraṇeśas, Īśvara, may reign, with the result that the sequence of the 5 Saiddhāntika Kāraṇeśas (beginning with Brahmā in the *sūryamaṇḍala*) is now ready to be completed with the enthronement of Sadāśiva.[77] With the epithet *kāraṇeśānam* Aghoraśiva makes explicit that he is indeed thinking of the ladder of 5 *kāraṇeśas* along the course of the breath (for which see *Tāntrikābhidhānakośa* II, s.v. *kāraṇa*).

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[76] The *Pūrva-Kāmika* appears here to be following the *Svacchanda* extremely closely: *Pūrva-Kāmika* 4:304c–310 = *Svacchanda* 2:73c–80.

In the *Kriyākramadyotikā*, however, Aghoraśiva equates the *śaktimaṇḍala* not with the nine Śaktis, but with Śakti alone, whose consort is indeed then said to be Īśvara (p. 90): *. . . 'oṃ hāṃ agnimaṇḍalādhipataye rudrāya namaḥ' itīṣṭvā, karṇikāmadhye kuṭilātmikāṃ kṣīrodanibhāṃ śaktiṃ vicintya 'oṃ hāṃ śaktimaṇḍalāya namaḥ' tadadhiṣṭhāyakam īśvaraṃ ca*

> *śakteś ca maṇḍalāsīnaṃ vyālayajñopavītinam*
> *candrārdhaśekharaṃ tryakṣaṃ śuddhasphaṭikanirmalam*
> *khaḍgatriśūlabāṇākṣamālābhayakarānvitam*
> *kamaṇḍaludharaṃ devaṃ varāravindadhāriṇam*[78]
> *dakṣavāmakramāt siṃhagajacarmaparicchadam.*

In the *Śivapūjāstava* the expression *śaktimaṇḍalasaṅgha* occurs (14d: *. . . śaktimaṇḍalasaṅghayuktam ahaṃ namāmi śivāsanam*), but the anonymous commentator, although he takes it to mean *śaktisaṅgha* and *maṇḍalasaṅgha*, appears to understand the latter to be a group of four *maṇḍalas*, the last of which being the *śaktimaṇḍala*: *. . . śaktisaṅgho vāmādyā nava. maṇḍalasaṅghaḥ* (em.; *°saṅghaṃ* Ed.) *sūryasomāgniśaktimaṇḍalāni*. This may not be intended by Jñānaśambhu: in his *Jñānaratnāvalī* (GOML R 14898, p. 78) he does mention the possibility of a fourth *maṇḍala* (*caturthaṃ maṇḍalaṃ ca kecit pūjayanti*), but this is formed there by the seven crores of mantras.

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[77] Cf. SANDERSON 1986:179, fn. 49. As SANDERSON there observes, the corpse of Sadāśiva is included as part of the Trika throne not only because he is the transcended 34th *tattva*, but also because he belongs there as the fifth in the sequence of *kāraṇadevatās* (in the Siddhānta there are only five, but some systems add more: see TÖRZSÖK s.v. *kāraṇa* in *Tāntrikābhidhānakośa* II).

[78] This quarter is suspicious because it is unmetrical in being entirely iambic.

27 Cf. *Kriyākramadyotikā* § 35, p. 90, …*kṣityādikuṭilāprānte vyāptikam āsanam evaṃ vibhāvya*… and *Somaśambhupaddhati* 1, III:56, KSTS 170:

> *kṣityādiśuddhavidyāntatattvavyāpakam āsanam*
> *saṃcintya devadevasya pūjayet tadanantaram*

For a discussion of Nirmalamaṇi's interpretation of this, see BRUNNER 1963:174.

Stating that the throne covers the universe from earth (the locus of Ādhāraśakti) up to Kuṭilā might be taken to imply that the just mentioned *śaktimaṇḍala* is indeed identified with Kuṭilā, just as in the *Kriyākramadyotikā* (see previous note). For the term *yogapīṭha*, used here to refer to the entire throne of worship, see remarks on p. 23 above.

28 Aghoraśiva begins his description of Sadāśiva with the standard features that generally do not vary from text to text and, as befits God, he begins from the bottom up. The epithet *sphaṭikasadṛśaśrīmadāgulphagātram* 'whose body, from the ankles up, had a radiance like that of crystal' (*ex conj.*) is a detail that Aghoraśiva has probably introduced, like so many others, from the *Mṛgendra* (*kriyāpāda* 3:52ab: *sujānujaṅgham āgulphaṃ śvetaṃ raktāṅghripāṇikam*). We find it accordingly also in Aghoraśiva's *Mṛgendrapaddhati* (p. 9, quoted in *Mṛgendrapaddhatiṭīkā*, p. 102): *āgulphasphaṭikaprakhyaṃ raktapādakarāmbujam.*

brahmotthāṣṭānvita-manu-kalā-triṃśadārabdhamūrtim] Understand: 'whose body is made up of the thirty plus eight mantra-divisions that come from the [five] *brahmamantras*'. For these thirty-eight *kalā*s that make up Sadāśiva's body, see *Tāntrikābhidhānakośa* II s.v. *kalā* 3.

Giving the colours of the faces, Aghoraśiva here begins in the West, with SADYOJĀTA, who is white, then VĀMADEVA in the North, who is red, then black AGHORA in the South, then golden TATPURUṢA in the East and finally, the upwards-looking face, ĪŚĀNA, who is white/translucent. This is the order in which the Vedic mantras after which the heads are named occur (and therefore also the order in which they occur in the *Pāśupatasūtra*). It is also the order in which they appear in the *Viṣṇudharmottara* 3.48:1–3 and the order in which Aghoraśiva gives the faces in the half-line of the *Mṛgendrapaddhati* that immediately follows the one we have quoted (IFP T. 1021, p. 9 and 102):

> *himaraktālihemābhasuśvetamukhapañcakam*
>
> °lihemābhasuśvetamukhapañcakam] *em.*; °lihemāmbhasuśvetamukhapañcakam p. 120; °stihemābhā suśveta ⊔ p. 9

It is, however, the reverse of the order in the *Mṛgendra* (*kriyāpāda* 3:50ab: *hemālihimaraktābhavaktrāmbujacatuṣṭayam*), whose account omits ĪŚĀNA, presumably because it was commonly not represented (and note that, as we remark in the note ad 31–2, Nārāyaṇakaṇṭha regards it as nevertheless present, if 'invisible'). In fact the back face too (i.e. the one that one would normally expect to be in the West) is commonly not represented in sculpture (e.g. in the Eastern Indian images), a point referred to in a half-line in the *Jñānaratnāvalī* (M^{Y}, f. 68v, M_2, p. 84): *darśayet trīṇi vaktrāṇi sadyeśānau na darśayet.*[79] (The arrangement of five heads in a row, such as we find in the Vijayanagara-period Sadāśiva in Kancheepuram (FIG. 27), was probably considered inelegant to the East Indian sculptors and is precluded by the prescriptions for sculpture and meditation that are given in the *Jñānaratnāvalī*, one passage of which, concerning meditation, is cited below at the end of this note.)

The most common order in Śaiva works (e.g. *Parākhya* 2:84c–85b, *Svacchanda* 1:94–6, *Śivapūjāstava* 23) is probably that of the *Mṛgendra* with ĪŚĀNA added to the beginning of the list: Up, E, S, N, W. This is known as the *brahmabhaṅgi* (e.g. *Svacchanda* 1:46cd) or *daṇḍabhaṅgi* in the terminology of the *paddhatikāras*, which perhaps comes from the *Svacchanda*. In this order the 'faces' are given in the arrangement that they take on as Śiva's body-parts, starting from the top with ĪŚĀNA, the head. This is, furthermore, the order that Aghoraśiva himself uses at this point in the *Kriyākramadyotikā* (§ 38, p. 98):

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[79] It is on the assumption that the top and western heads are not shown that the famous image at Elephanta has been identified as a Sadāśiva. Certainly it seems possible that it is a Sadāśiva, but not certain. Much art-historical discussion about how the image should be called seems unconvincing because of the absence of textual evidence that can be shown to be roughly coeval with it and relevant. See, e.g., COLLINS 1991:203–5, n. 32, who concludes that the image is rather the expression of 'a triune concept' (1991:206, n. 46). We prefer to believe it to be a Sadāśiva; much more problematic, as BAKKER has shown (2001b:400), are the much earlier *mukhaliṅgas* from Bhita and Mathurā.

> *padmāsanastham pañcāsyaṃ prativaktraṃ trilocanam*
> *dṛkkriyecchāviśālākṣaṃ jñānacandrakalānvitam*
> *dhavaleśānavadanaṃ pītatatpuruṣānanam*
> *kṛṣṇāghoramukhopetaṃ raktābhottaravaktrakam*
> *suśvetapaścimāsyaikasadyojātaṃ samūrtikam*
> *nāgopavītinaṃ śāntaṃ jaṭākhaṇḍendumaṇḍitam*

It is not clear to us whether or not there is some particular reason for Aghoraśiva giving the *brahmabhaṅgi* in one place and the reverse in our text.

Vedic order	Mantra	Direction	*brahmabhaṅgi*
1	SADYOJĀTA	West	5
2	VĀMADEVA	North	4
3	AGHORA	South	3
4	TATPURUṢA	East	2
5	ĪŚĀNA	Up	1

Many texts add here the information that the faces are of different ages, sex and character, e.g. *Śivapūjāstava* 23:

> *īśatatpuruṣāghoravāmājavadanaṃ śivam*
> *bālayauvanavṛddhastrīnarākāraṃ namāmy aham*

Thus also *Pratiṣṭhālakṣaṇasārasamuccaya* 6:4:

> *sa evābjasthito devo digbāhur dṛktripañcakaḥ*
> *yuvayauvanavṛddhastrībālābhaḥ pañcavaktrabhṛt*

More details are given in the *Jñānaratnāvalī* (M^{Y}, f. 69r, M_2, p. 85):

> *bālavaktravad īśānaṃ prasannaṃ sphaṭikaprabham*
> *nijaṃ tattvaṃ samālokya dhyānāsaktam iva sthitam*
> *yuvākāraṃ sitāpītaṃ dhyānastimitalocanam*
> *pūrvaṃ tatpuruṣaṃ vaktraṃ hṛdayopari cintayet*
> *aghoraṃ dakṣiṇe krūraṃ kṛṣṇaṃ śmaśrusamanvitam*
> *daṃṣṭrākarālaṃ vikaṭaṃ dakṣaskandhopari sthitam*
> *yauvanastrīmukhākāraṃ māyāvibhramalolupam*
> *vāmaṃ strībhūṣaṇopetaṃ vāmaskandhopari sthitam*

nṛpavaktrasamākāraṃ dhyānāsaktaṃ himaprabham
sadyojātaṃ sadā dhyāyet pṛṣṭhagrīvopari sthitam

• nijaṃ] M_2; nija° M^Y • sitāpītaṃ] M^Y; sthitāpītaṃ M_2 • krūraṃ kṛṣṇaṃ śmaśrusamanvitam] *conj.*; krūraṃ kubjaṃ śmaśṛsamaṃnvitaṃ M^Y; ghoraṃ kṛṣṇaśmaśrusamanvitam M_2 • daṃṣṭrākarāḷaṃ vikaṭaṃ] M_2; daṃṣṭrāgraṃ vikaṭaṃ kṛddhaṃ M^Y • °mukhākāraṃ] M^Y; °mukhākāśaṃ M_2 • °grīvopari sthitam] M^Y; °grīvopari sthitaḥ M_2

29 The detail of the red hands and feet probably comes, as we have seen in the last note, from the *Mṛgendra*. As for the moon of Sadāśiva's crescent being the moon of knowledge, cf. *Kriyākramadyotikā* § 38, p. 98:

padmāsanasthaṃ pañcāsyaṃ prativaktraṃ trilocanam
dṛkkriyecchāviśālākṣāṃ jñānacandrakalānvitam

and *Mṛgendrapaddhati* (as quoted in the *Mṛgendrapaddhatiṭīkā*, p. 102)

dṛkkriyecchāviśālākṣaṃ jñānacandrakalānvitam
gale nīlaṃ manojñāṅgaṃ prativaktraṃ trilocanam

and *Jñānaratnāvalī* (M^Y, f. 69r; M_2, p. 85):

dṛkkriyecchātripañcākṣaṃ jñānacandrakalānvitam
śuddhasphaṭikasaṃkāśaṃ dvātriṃśallakṣaṇānvitam
śāntaṃ yuvānaṃ piṅgāgrajaṭāmakuṭamaṇḍitam

• piṅgāgra°] M^Y; piṅgāgraṃ M_2 • °kṣaṃ jñānacandra°] M^Y; °kṣajñānacandraṃ M_2

Also *Ajita* 20:161. For the three powers, see the end of the note on 43–5.

31–32 There is huge variation in the prescriptions of what Sadāśiva should hold in his hands. Our two lists do not at first sight appear to tally with any of those tabulated by BRUNNER in SP1, (1963: Planche VII) even though this table includes lists given in Aghoraśiva's *Kriyākramadyotikā*. Nor do they tally with the Kashmirian visualisation that SANDERSON (Purpose and Meaning in Ritual, Lecture 2, 24.1.94, Handout, p.1) has identified in *Viṣṇudharmottara* 3.48:1–20, *Netratantra* 9:19c–25b and the *Śarvāvatāra* [Bod. MS Stein Or.d.48(i), f.8v], which is as follows: on the right: trident, blue lotus, arrow, rosary, cudgel; and on the left: shield, mirror, bow, citron, water-pot.[80]

SANDERSON stresses that in all variants of his visualisation Sadāśiva 'is consortless, white, ten-armed, five-faced and benign'.[81] He observes that the account of the *Mṛgendra* (*kriyāpāda* 3:49–54) says he is four-faced, but that Nārāyaṇakaṇṭha understands the fifth face, ĪŚĀNA, to be there, though unstated.

Apart from the Kashmirian standard, it is relatively well-known that there was a standard disposition of attributes in eleventh- and twelfth-century Bengal: see, e.g., Plates XIII–XVIII in MITRA 1933, Plates 77, 226 and 235 in HUNTINGTON 1984, that of PAL 1997:21, or, much less clearly reproduced, Plates X–XIV in SHARMA 1976. Here he is often ithyphallic and his frontmost pair of hands are held near his chest in what SHARMA calls (1976:10) *vyākhyānamudrā*; the remaining attributes on the right are: *varada*, *khaṭvāṅga*(?), *triśūla* and *śūla* and on the left: citron, serpent, *ḍamaru* and lotus/water-lily. But the so-called *vyākhyānamudrā*, as was recognised by MITRA (1933:210–11,

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[80] Not all Kashmirian visualisations conform to this pattern: the description, for instance, in *Haracaritacintāmaṇi* 10:203ff, a description of Sadāśiva as he is to be worshipped in the *liṅga* at Vijayeśvara, which is incomplete in that it mentions only five of the attributes to be carried in the ten arms, combines the bow, arrow, pomegranate and the gestures of giving and protection.

[81] We will have occasion to comment below (note on 43–5) on late exceptions to his consortlessness. The *Prayogamañjarī* appears to prescribe a one-faced, four-armed visualisation of Sadāśiva (16:49c–52b):

> *kalpayīta tato devaṃ karṇikopari saṃsthitam 49*
> *caturbhujam udārāṅgaṃ sumukhaṃ priyadarśanam*
> *jaṭāmaṇḍalasaṃyuktaṃ candrārdhakṛtaśekharam 50*
> *śvetavarṇaṃ triṇetraṃ ca sarvābharaṇabhūṣitam*
> *akṣasūtrakapāle 'dhaḥ śūlakhaṭvāṅgam ūrdhvataḥ 51*
> *vahantaṃ dakṣiṇe vāme dhyātvā hastaiḥ sadāśivam*

Later in the chapter, however, after giving visualisations for the other four of Sadāśiva's five faces, the text appears to equate Sadāśiva with ĪŚĀNA, to whom he assigns five faces and ten arms (16:77):

> *śuddhasphaṭikasaṅkāśas tejorāśiḥ sadāśivaḥ*
> *daśabāhus triṇetro 'bhūd īśānaḥ pañcavaktrakaḥ*

(The past tense *abhūt* here, if correct, can be justified because the verse comes from a passage that prescribes visualisations after a complete account of the ritual to which they belong has already been given.)

215), appears in fact to consist of the front right hand in *abhayamudrā* held rather close to the front left hand holding an *akṣasūtra*. This, then, is the second disposition given in our text, in verse 33; it is also the second, alternative disposition given in *Pūrva-Kāmika* 4:334c–335b:

> *prasādābhayakhaṭvāṅgaśaktiśūlās*[82] *tu savyataḥ*
> *vāme ḍamarusarpākṣamālendīvarapūrakaiḥ.*

MITRA, whose fine plates and accurate descriptions make his article still worth consulting, did not have much promising textual material before him for the study of Sadāśiva's iconography, but he managed to identify two futher sources (1933:217, 234–5, 240) with this disposition: in a chapter on what is plainly a Siddhānta-influenced *śivārcana* in the *Garuḍapurāṇa* (I.23:55–6) and in the instructions given for *sadāśivasthāpana* in *Uttara-Kāmika* 43:3–4 (where, unlike in the *Pūrva-Kāmika*, this is the only disposition mentioned). To these we may add that of *Vijayottarasaṃhitā* 55–7.

Furthermore, as Professor SANDERSON has pointed out to us, this is actually the disposition of the *Somaśambhupaddhati*, if one corrects in BRUNNER's text from *śaktyasī-* to *śaktyabhī-* (for which cf. the description of Skanda in *Pañcāvaraṇastava* 72d). The passage in question (SP1, III:58c–59), as read in the Kashmirian edition (KSTS 172c–73), is as follows:

> *śaktyabhīśūlakhaṭvāṅgavaravyagrakarāmbujam*
> *dakṣiṇato 'tha vāmasthair ḍamaruṃ bījapūrakam*
> *nāgākṣasūtraṃ nīlābjaṃ bibhrāṇaṃ pañcabhiḥ karaiḥ*

• śaktyabhī°] KSTS; śaktibha° N_1; śaktyasī BRUNNER • dakṣiṇato 'tha vāmasthair] N_1 (*unmetrical*); dakṣiṇato 'tha vāmasthaṃ KSTS; dakṣiṇe vāmahaste 'tha BRUNNER °sūtraṃ nīlābjaṃ] BRUNNER; °sūtranīlābjaṃ N_1; °sūtraṃ līlābjaṃ KSTS • pañcabhiḥ] BRUNNER, KSTS; pañcabhi N_1

The readings of N_1 (the Nepalese palm-leaf manuscript, Cambridge MS Add. 1406, f. 8v), though not all correct, support the improvements we have here adopted. These same three half-verses have been incorporated as the first of three possible visualisations into Aghoraśiva's *Kriyākramadyotikā* (pp. 98–9) in exactly the form that we have adopted above, except that the editor has printed *śaktyasī°*. No remark in Nirmalamaṇi's commentary supports either *śaktyasī°* or *śaktyabhī°*, and, with the support of *Pañcāvaraṇastava* 32, we may with some confidence correct the text of the *Kriyākramadyotikā* here to *śaktyabhī°*, and all the more so (as observed in GOODALL: forthcoming B and C) when we establish that *asī*, 'sword', is not attested in our dictionaries: the normal form of the word is *asi*, which would here be unmetrical. We may note, however, that the corruption has been passed down to texts that derive material from the *Kriyākramadyotikā*, such as the *Ātmārthapūjāpaddhati* (IFP T. 1059, p. 244), the *Śivaliṅgapratiṣṭhāvidhi* (p. 119) and the *Parārthanityapūjāvidhi* (the relevant portion is translated in BRUNNER 1999:296).

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[82] One could consider emending this to an instrumental.

As SANDERSON has shown (2004:360), much of the *Somaśambhupaddhati* consists of versified prescriptions drawn from the earlier prose manual of Bhoja, the *Siddhāntasārapaddhati*, and here too we find that Bhoja's prose instructions correspond to Somaśambhu's (SANDERSON 2005* (e-text)): *baddhapadmāsanaṃ sitacchāyaṃ ṣodaśavarṣadeśīyaṃ pañcavaktram abhayaprasādaśaktiśūlakhaṭvāṅgayuktadakṣiṇapāṇiṃ bhujaṅgākṣasūtraḍamarukanīlotpalabījapūrasahitavāmahastam evaṃ daśabhujaṃ suprasannaṃ smitāsyaṃ piṅgalajaṭājūṭam icchājñānakriyāśaktitrayanetraṃ jñānacandrakalārcitaṃ*.

Aghoraśiva's exact contemporary Jñānaśambhu, another South Indian, though living in Benares, unmistakably followed the same norm (*Śivapūjāstava* 24):

triśūlakhaṭvāṅgadharaḥ saśaktir
varābjahasto 'bhayapāṇir īśaḥ
sendīvarāhir ḍamaruprasakto
sabījapūraḥ subhago 'kṣasūtrī.

His commentator, whose name is lost but whom we know to have been the great-great-grandson of Aghoraśiva's disciple Trilocanaśiva,[83] furnishes further quotations in support of this form of Sadāśiva and, claiming to follow a text unknown to us called the *Śivatantrarahasyasāra*, he lists the names of a number of other possible forms. Whether or not this text served him directly or indirectly as a source, he was clearly closely and directly following the *Jñānaratnāvalī*, from which most of this discussion is lifted, including its conclusion (*Śivapūjāstavavyākhyā* p. 50 [=SPSV]; GOML R 14898, p. 87 [=M_2]; Mysore P 3801, f. 70r–70v [=M^{Y}]): *eteṣāṃ madhye rudrasadāśivaḥ śaivaiḥ pūjyaḥ. tasmād rudrasadāśivam āha—*

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[83] See GOODALL 2000:212.

> *śaktidhṛk śūlakhaṭvāṅgavaradābhayabāhumān*
> *pūrākṣaḍiṇḍimīvyālotpalāni prāk sadāśivaḥ. iti*

• tasmād rudrasadāśivam] *conj.*; tasmād rudrasadāśivapadam $M^{Y}M_2$; rudrasadāśivam SPSV • pūrākṣaḍiṇḍimīvyālotpalāni prāk] *conj.*; pūrākṣaḍiṃḍimavyā XlāX lotpalītprā--- M^{Y}; purākṣaḍiṇḍimīvyāḷopālinī prāk M_2; pūrākṣaḍamaruvyālotpalaḥ prāgvat SPSV

The term Rudrasadāśiva for this form therefore goes back at least to the time of Aghoraśiva, but we have not found other works that use it.

The only scriptural account that predates Aghoraśiva and that gives these implements appears to be that of the *Mohacūḍottara*, even if the disposition of the implements is not the same (2:2–4b, f. 7ʳ):

> *sadeśānaḥ sarojastho digbāhus tithilocanaḥ*
> *pañcavaktro himābhaś ca hārakuṇḍalamaṇḍitaḥ*
> *khaṭvāṅgam utpalaṃ nāgam abhayaṃ bījapūrakam*
> *āyudhaṃ vāmahastasya dakṣiṇe tv adhunā śṛṇu*
> *varadaṃ śaktiśūlañ ca sūtraṃ ḍamarukaṃ tathā.*

Thus this 'Bengal standard' (of our verse 32), also known to some as Rudrasadāśiva and to which the closest demonstrably pre-twelfth-century scriptural account is that of the *Mohacūḍottara*, appears to be quite the best attested iconography of the Saiddhāntikas' Sadāśiva. But we have not yet been able to find a single South Indian image that represents it.

As for the visualisation of our verse 31, it actually gives exactly the same implements as the third of the visualisations taught by Aghoraśiva in his *Kriyākramadyotikā*, but in a different order. The second and third of the visualisations of the *Kriyākramadyotikā*, given immediately after the one drawn from the *Somaśambhupaddhati*, read as follows (§ 38, p. 99):

> *yad vā—*
> *dakṣiṇe paraśuṃ khaḍgaṃ śūlaṃ vajraṃ ca pāvakam*
> *vāmabhāge 'bhayaṃ ghaṇṭāṃ nāgaṃ vāmaṃ tathāṅkuśam*
> *athavā—*
> *khaḍgakheṭadhanurbāṇakhaṭvāṅgaṃ nṛkapālakam*
> *kuṇḍikām akṣamālāṃ ca varaṃ cābhayam eva ca*
> *āyudhair hastavṛndāni bibhrāṇaṃ parameśvaram.*

Now this third visualisation in the *Kriyākramadyotikā* gives the same implements in the same order as the *Mṛgendra* (*kriyāpāda* 3:52c–53b):

> *khaḍgakheṭadhanurbāṇakhaṭvāṅganṛkahastakam*
> *kamaṇḍalvakṣasraṅmālāvarābhayakaraṃ param.*

°khaṭvāṅganṛka°] *conj.* ISAACSON; °khaṭvāṅgaṃ nṛka° Ed.

Notice that it is not actually made explicit which implements are to be held in which hands: if, instead of assuming that the first five implements belong to the right hands and the second group of five to the left, we treat this as a list of natural pairs of implements (sword and shield; bow and arrow; etc.) that are to be put into opposing pairs of hands (i.e. to be disposed alternately on the right and then on the left), then what results is in fact exactly the arrangement of *Pañcāvaraṇastava* 31.[84]

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[84] Listing the implements of the right hands and then those of the left appears to have been held by some to be the general rule, but it is certainly not one that we have observed: as the commentator on the *Śivapūjāstava* remarks ad 24 (p. 49): *atra dakṣiṇavāmakramaḥ śastrāṇām eveti kecit. tad apy ayuktam,*

> *'khaṭvāṅgam utpalaṃ nāgam abhayaṃ bījapūrakam*
> *vāmabhāge 'tha varadaṃ śaktiśūlākṣasūtrakam*
> *ḍamaruṃ ca karair bibhrat kathitas te śatakrato'*

iti mohaśūrottaroktatvāt. evaṃvidhaniyamo 'py ayukto granthakartur anabhimatatvāt. Note that this author here bears witness to a variant version of the prescription of the *Mohacūḍottara* quoted earlier in this note. The commentator then goes on to give a quotation of a prescription in which natural pairs of implements are put into opposing pairs of hands.

> *dakṣiṇe varam oṅkāraṃ bījapūraṃ tu vāmataḥ*
> *khaṭvāṅgaṃ ḍamaruṃ tadvat tadvat triśūlabhoginau*
> *abhīnīlotpale tadvat tadvac chaktyakṣasūtrake*
> *īśādipañcavaktrāṇāṃ karasthāstrāṇy anukramāt.*

The last half-line is not quoted, but we supply it from the *Jñānaratnāvalī*, which contains this pair of verses without attribution or indeed indication that they are a quotation

As for the second of the visualisations to be found in the *Kriyākramadyotikā*, it actually corresponds exactly to the first visualisation given in the *Pūrva-Kāmika* (4:332):[85]

> *śūlaṃ paraśukhaḍgaṃ ca vajraṃ vahniṃ ca dakṣiṇe*
> *abhayaṃ pāśam anyac ca ghaṇṭāṃ nāgāṅkuśau tathā*

which is also that of the *Puraścaryārṇava* (p. 699):

> *muktāpītapayodamauktikajapāvarṇair mukhaiḥ pañcabhis*
> *tryakṣair añcitam īśam indumukuṭaṃ pūrṇendukoṭiprabham*
> *śūlaṃ ṭaṅkakṛpāṇavajradahanān nāgendraghaṇṭāṅkuśān*
> *pāśābhītivaraṃ*[86] *dadhānam amitākalpojjvalaṃ cintayet.*

Furthermore, it corresponds almost exactly to the prescription of the extra verse found after 33 in P_3^1 and **E**, except that there the positions of fire and the *abhayamudrā* are inverted. Why have we then not adopted this 'extra' verse into Aghoraśiva's text? Aside from the small discrepancy just mentioned, there are three considerations that

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(GOML R. 14898, p. 85).

It remains to be explained why the commentator of the *Śivapūjāstava* brackets his quotation with *tad uktaṃ tena bṛhatkālottaretipramāṇena...* and *samānatantroktatvād etatkrama eva varaḥ*. Perhaps we should emend to *bṛhatkālottarādipramāṇena* and *eṣa krama eva* and interpret as follows: 'This [viz. the point that one need not first list all the implements of the right hands] is stated by him [viz. our author in his *Jñānaratnāvalī*] following the authority of such [scriptures] as the *Bṛhatkālottara* [...] Because it is taught in a similar tantra, this disposition is the best.' The *Jñānaratnāvalī*, as the commentator on the *Śivapūjāstava* explains (p. 1), follows the *Dviśatikālottara*, which is 'similar' to the *Bṛhatkālottara* in that both are recensions of the *Vāthula/Āgneya/Kālottara*.

The only problem with this as an interpretation is that the disposition of implements given does not seem to be that of the *Bṛhatkālottara* [NAK 5-778/vi, f.20^v, quoted from SANDERSON *1994:1, 13:61c–63b]:

> *nīlanīrajanārācakhaḍgākṣavalayābhayam*
> *satriśūlaṃ harasyoktaṃ dakṣiṇe pañcabāhavaḥ*
> *bījapūraṃ dhanuś carma varadaṃ ca kamaṇḍalum*
> *vāme tu devadevasya bāhavaḥ pañca kīrtitaḥ.*

dakṣiṇe] *conj.* SANDERSON; ca dakṣiṇena MS

Did Jñānaśambhu (or Trilocanaśiva's great-great-grandson) have a different text of the *Bṛhatkālottara*?

[85] BRUNNER's Planche VII misrepresents this because she has mistranscribed *paraśu* with *vara*.

[86] pāśābhītivaraṃ] *conj.* ACHARYA; pāśaṃ bhītiharaṃ Ed. We are grateful to Diwakar ACHARYA for drawing our attention to this verse and for repairing it.

have led us to exclude it: 1) it is omitted in a range of sources that we consider relatively independent (including the *Mṛgendrapaddhatiṭīkā*); 2) no mention is made in the verse of the fact that it gives an alternative visualisation; and 3) it appears to be a *dhyāna* of Sadāśiva that is relatively complete in itself, repeating a number of the generally applicable features that have already been mentioned in our text (e.g. his having five faces, the crescent moon as his diadem, etc.).

In conclusion, it seems to us that Aghoraśiva is more consistent than he might at first appear: in the *Pañcāvaraṇastava* he gives us what he regarded as the two most important traditions of visualisation, namely that both of the *paddhati*-tradition and of the East Indian images of his period (verse 32: see FIG. 44) and that of the *Mṛgendra*, following an interpretation thereof that may not be obvious but that is not impossible (verse 31). In the *Kriyākramadyotikā* he gives first that of the *paddhati*-tradition, this time by simply quoting *Somaśambhupaddhati*, then an alternative parallelled in the *Pūrva-Kāmika* and the *Puraścaryārṇava*, and then that of the *Mṛgendra*, this time with the implements given in the same order as in the *Mṛgendra* and without explicitly stating that he understands it to be a list of pairs to be put into opposing pairs of arms. Aghoraśiva places considerable emphasis on the tradition of the *Mṛgendra*:[87] he is the only known Indian author of a surviving Saiddhāntika *paddhati* that is not based on the *Kālottara*-text-tradition,[88] namely the *Mṛgendrapaddhati*.

34 *sṛṣṭisthitipralaya†rakṣaṇa†nāmadheyaiḥ kṛtyaiḥ*] The standard list of the *pañcakṛtya* comprises creation, maintenance, resorption, occlusion (*tirobhāva*) and grace (*anugraha*). A list of three *kṛtyas*, namely *sṛṣṭi*, *sthiti* and *saṃhāra*, is widely found, also in Purāṇic sources. Here, since *anugraha* is arguably referred to with *pāśatrayāt... mokṣam*, it is possible that *rakṣaṇa* is to be understood to refer to occlusion. Another possibility might be to understand *pralayarakṣaṇa* as a unit, perhaps with the sense of 'keeping in a state of melt-down'.

We do not see how the reading °*lakṣaṇa*° can be very satisfactorily interpreted, but perhaps it is just possible to understand 'whose names (°*nāmadheya*) are (°*lakṣaṇa*°) creation, maintenance and dissolution'.

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[87] See introduction p. 28.

[88] See SANDERSON 2004:353–77 for a discussion of the relationship between Śaiva scriptures and *paddhatis* (including references to lost Cambodian manuals of ritual based on other scriptures).

paśor malam alaṃ paripācya refers to the mature doctrine that the soul's impurity must first ripen before that individual may receive a salvific *śaktipāta*, which is in turn a necessary condition for *dīkṣā* (see, e.g. *Tāntrikābhidhānakośa* II s.v. *karmasāmya* 1).

35 What are alluded to here with *pañca śuddhīḥ* are the five purifications that must necessarily precede worship. They are listed in *Somaśambhupaddhati* 1, III:46, KSTS 160:

> *ittham ātmāśrayadravyamantraliṅgaviśuddhiṣu*
> *kṛtāsu devadevasya pūjanaṃ nānyathā bhavet.*

'Only when the purifications of the self, the locus, the substances, the mantras and of the *liṅga* have been thus performed [should] the worship of the God of gods [take place]; not otherwise.' The same list appears in, for instance, *Śivapūjāstava* 13, *Pūrva-Kāmika* 4:37–38b, *Suprabheda*, *kriyāpāda* 8:17 and various later texts. The earliest text in which they occur, as far as we are aware, is the *Sarvajñānottara*, where they appear in a different order (19:9):

> *sthānaśuddhyātmaśuddhiṃ ca dravyaśuddhiṃ tathaiva ca*
> *mantrasya liṅgaśuddhiṃ ca viditvā karmakṛd bhavet.*

- °śuddhyātmaśuddhiṃ ca] N$_1$; °śudhyātmaśuddhī ca M$_2$; °śuddhātmaśuddhī ca T. 334

The purification for which the most elaborate instructions are given (e.g. SP1 III:16ff) is *ātmaśuddhi*, which is also called *dehaśuddhi* and, most commonly, *bhūtaśuddhi*, since it involves the 'purification' through *yoga* of the elements that make up the body.

This verse explains the benefits that Śiva bestows upon *putrakas*, who have received the standard salvific *dīkṣā* that effects liberation upon their death (*asadyonirvāṇadīkṣā*) and that is known as *sabījā* because it comes with the obligation that they must follow the post-initiatory rules of the cult (*samaya*).

In 35d *pradiśasi* seems likely to be primary. Note that the sources other than P$^1_3$ all seem to transmit texts with a different solution for a missing sixth short syllable. We assume that the syllable *pra-* dropped out in their common ancestor and that various transmitters, counting only five short syllables, registered a problem with the metre and tried to repair it at that point, i.e. at the fifth syllable, rather than trying out the possibility that there was a gap earlier in the sequence of short syllables.

36 This verse explains what Śiva bestows upon another class of initiate: the pleasure-seeking *sādhaka*. Such initiates obtain the pleasures they desire in other worlds than our own, before ultimately realising liberation.

37 Following our rather tentative reconstruction of this verse, we might translate as follows: 'As for those who choose to take the various rewards of this world that provide no peace to the ills and diseases of their hearts, having bestowed upon them all those, O Lord, up to the moment of their deaths, you then liberate them.' If we were to accept the reading °*śāntyai*, then we would interpret 'in order to set to rest the ills and diseases of their hearts'; but we have preferred to follow the reading according to which the pleasures of this world do not provide peace to the heart.

Can this refer to *sādhaka*s who deliberately choose the pleasures of this world? It seems more likely to us that this rather refers to the class of initiates too absorbed in the affairs of this world to be able to perform post-initiatory duties. Those who by their devotion show themselves to be ripe for salvific *dīkṣā* and yet incapable of following the post-initiatory rules of the cult receive an *asadyonirvāṇadīkṣā* that guarantees liberation upon death but that is free from the obligation to follow the post-initiatory obligations and that is therefore said to be *nirbījā* ('without seed'). Among those for whom such an obligation-free salvific initiation is appropriate the *Kiraṇa* includes the category of the *bhogin* (6:5). Rāmakaṇṭha explains (*Kiraṇavṛtti* 6:6.7 and 15–16) that this does not mean someone who is 'fixated upon pleasure' (*bhoganiṣṭhaḥ*), but rather 'one who has learnt the disciplines of grammar, hermeneutics, and [epistemology], and attained the age for intensively practising them, but who does not practise them because of the distractions [of the exercise] of power, such as a king' (*śrutapadavākyādiśāstraḥ samprāptatadabhyāsakālaś caiśvaryavyākṣepāt tv akṛtatadabhyāso rājādir eva*).

38 This verse is somewhat awkward: we suspect that it means: '[Whether it be] Śaiva scripture or salvific initiation together with consecration [as an *ācārya*], [or] the materials for worshipping you together with worshippable [forms of yourself] and such, the destruction of afflictions of the heart, *bhakti* for devotees, and, in the home, wealth of incomparable beauty— [all these] come about. Whatever it may be, is there anything, O ocean of compassion, that it is not easy to obtain from worshipping your feet?' The notion that the Lord supplies forms of himself to be worshipped is to be found, for example, in *Kiraṇa* 3:23ab and it is the idea behind the much quoted tag (for example in the commentary on *Kiraṇa* 3:14): *ākāravāṃs tvaṃ niyamād upāsyo na vastv anākāram upaiti buddhiḥ* and behind an often repeated half-line of the old *Pauṣkara* (quoted, e.g., ad *Mṛgendravidyāpāda* 3:9ab): *sādhakasya tu lakṣyārthaṃ tasya rūpam idaṃ smṛtam.*

39 'After *dīkṣā*, such *karman* as accrues to me, O Lord, when without forethought I perform what is contrary to what is ordained, may that all, without exception (*eva*), be blocked just by my meditating on you and not be such as to give rise to the fruit of my taking birth as a flesh-eating demon.'

The last *pāda* contains an allusion to the scriptural rule given, e.g., in the *Ānandagahvara* as quoted in *Tantrāloka* 14:19ab: *samayollaṅghanād devi kravyādatvaṃ śataṃ samāḥ.* 'By transgressing the [post-initiatory] rules [of the cult], o goddess, [there results] the condition of being a flesh-eating demon for a hundred years.'

The same half-line, with *proktaṃ* for *devi*, is *Sārdhatriśatikālottara* 25:2cd, and belonged also to the old *Pauṣkara* that was known to Rāmakaṇṭha, to which he attributes it in the *Kiraṇavṛtti* 5:27.5–6 and, with the reading *ājñāvilaṅghanāt proktaṃ*, ad *Mataṅgavidyāpāda* 5:6 (p. 108). Some version of the half-line may even have belonged to some version of the *Raurava* (see Goodall 1998:176, n. 47).

40 We understand the second half of the verse as follows: 'And at the end, from the destruction of such *karman* as maintains me in this life (*prārabdha*) together with that trace of [remaining] impurity that accompanies my body, may I attain supreme liberation without encountering obstacles.' Aghoraśiva is referring to the doctrine that the retributive force of all past and future actions is destroyed by means of the mantras in a salvific *dīkṣā*, but that the *karman* which sustains the soul in his current body (usually called *prārabdhakāryaṃ karma*) is gradually used up in his current life by experience, rather than being destroyed by mantras in the *dīkṣā*. Thus, when the last *karman* that is *prārabdhakārya* has been experienced, the soul is released as the body 'falls', and the affliction that he suffers from residual *mala* is also lifted. This residual *mala*—residual because it began to 'ripen' earlier, in order to enable *śaktipāta* and thereby in turn *dīkṣā*—is a contributory cause (*sahakāri*) for continued embodiment, the principal cause being of course the *prārabdhakāryaṃ karma* itself. This doctrine about *karman* is famously expressed in an extremely pregnant verse of the *Kiraṇa* (6:20):

anekabhavikaṃ karma dagdhabījam ivāṇubhiḥ
bhaviṣyad api saṃruddhaṃ yenedaṃ tad dhi bhogataḥ.

'The retributive force of past actions of many births is made to have its seeds burnt, as it were, by mantras, as is future *karman* too; that by which this [current body is sustained] is blocked, for that [is destroyed only] by being consumed.'

41 The four substrates for worship referred to here are the *liṅga*, the anthropomorphic image (*vyaktarūpe liṅge*), the *mukhaliṅga* (referred to as *vyaktāvyakta*, as, e.g., in *Kiraṇa* 53:11), and the bare patch of ground (*sthaṇḍila*). We could perhaps retain *pāśaplotāt* (the reading of T before correction): the sense, we suspect, would be the same: 'release from the garment made up of the bonds and from sins'.

42 The first two *pāda*s give the constituents of Aghoraśiva's list of eight 'body-parts' involved in a prostration (*praṇāma*) with eight parts (*sāṣṭāṅga*). Appayadīkṣita (quoted by BRUNNER 1963:227, commenting on *praṇāmam aṣṭāṅgam* in *Somaśambhupaddhati* 1, III:101c, KSTS 216c) gives four possible lists of constituents, the second of which is that of our verse: *pādadvayena karadvayenorasā śirasā vācā manasā dhiyā dṛṣṭyā ca kriyamāṇo daṇḍapraṇāma iti pakṣāntaram.*

The third *pāda*, which we interpret to mean 'venerated (*abhirādhyam*) by all groups of souls [of the *yāga*?] beginning with the Vidyeśvaras', obliquely refers to the fact that the first entities in the five-circuited *yāga* that are actually not part of Śiva himself are the Vidyeśvaras. Cf. *Kriyākramadyotikā* § 50, p. 115: ... *anantādibhiḥ stūyamānaṃ santuṣṭaṃ śivaṃ dhyātvā...*

43–45 The curious presence here of a sequence of verses venerating Śakti beside the consortless divinity Sadāśiva prefigures or perhaps reflects the growing importance of the goddess in the surrounding Māheśvara context. We have stressed above, in our discussion of the visualisation of Sadāśiva, that the god is invariably consortless, but it would be more accurate to say that in all demonstrably pre-twelfth-century Saiddhāntika tantras he is consortless. The first chapter of the *vidyāpāda* of the *Suprabheda* (which again covers the visualisations of *nityapūjā* that had been treated in *kriyāpāda* 8) actually gives place to a Manonmanī to the left of the enthroned Sadāśiva (*Suprabheda vidyāpāda* 1:44–9):

> *abhayaṃ śūlaparaśuṃ vajraṃ khaḍgaṃ tu dakṣiṇe*
> *kheṭakāṅkuśapāśaṃ ca ghaṇṭāvaradavāmake*
> *ity etair lakṣaṇair yuktaṃ sadāśivam iti smṛtam*
> *tasyaiva vāmapārśve tu ādiśaktir manonmanī*
> *vahner uṣṇatvavac chaktir avinābhāvinī vibhoḥ*
> *śaktihīnaḥ śivo nāsti śivahīnā na śaktikā*[89]
> *ete samastadevāś ca śaktiśambhumayāḥ smṛtāḥ*
> *tasmāc chivamayaṃ proktaṃ jagad etac carācaram*
> *ekavaktrāṃ caturhastāṃ sarvābharaṇabhūṣitām*
> *nitambataṭavistīrṇāṃ madhye kṣāmāṃ stanonnatām*
> *vāmādiśaktikopetāṃ manonmanīṃ salakṣaṇām*
> *dhyātvā sampūjayed dhīmāñ jagatprītikarāya vai.*

Here it is not stated what she holds in these four hands; in the *Śivaliṅgapratiṣṭhāvidhi* she is given a lotus, rosary and the gestures of protection and giving.[90] For a sculptural realisation of the two figures together, see FIG. 28.

But notice that no iconographical features of Śakti are prescribed by Aghoraśiva, who makes no allusion back to Manonmanī and who is careful to show, particularly in verse 46, that Śakti is not the goddess as others conceive her, but rather the power of Śiva; and the words *śaktiṃ... śaktimataḥ* seem likely to have been chosen to remind the reader of the ontological inseparability of Śiva and Śakti and hence to support the position that Manonmanī need not be visualised, it being an axiom of the Siddhānta that *guṇin* and *guṇa*—and therefore also *śaktimat* and Śakti—are ultimately indivisible. Cf., e.g., the first half of Rāmakaṇṭha's opening verse to the *Nareśvaraparīkṣāprakāśa*: *taṃ śaktiśaktimadrūpaṃ natvā nāreśvaraṃ param.* Sadyojyotiḥ speaks of the relationship between the two as that of body and embodied (*Tattvasaṅgraha* 52):[91]

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[89] *śaktihīnaḥ*] IFP MS T. 18 (p. 135); *śaktihīne* Edition. We may note, in passing, that the *Suprabheda* uses the same sort of argumentation to justify including the goddess in the visualisation as Aghoraśiva uses to exclude her.

[90] *Śivaliṅgapratiṣṭhāvidhi* p. 121:

> *dhyāyed devīṃ triṇetrāṃ śaśinibhavadanāṃ vedahastāṃ dadhānāṃ*
> *savye padmaṃ †⏑ – – ⏑ ⏑† varam apare cābhayaṃ cākṣamālām*
> *divyair ābharaṇair vibhūṣitatanuṃ brahmādibhiḥ pūjitāṃ*
> *devair eva manonmanīṃ pratidinaṃ kāmārthadāyīṃ śubhām.*

> *atra ca tattvadvitayaṃ bodhadhyānāya siddhaye gaditam*
> *mūrtis tadvāṃś ceti ca leśād uktiś ca śaktiśaktimatoḥ.*

The oneness of Śakti, in spite of a multiplicity of labels justified by the multiplicity of her functions, is often asserted. By way of example, we quote *Parākhya* 2:41c–42b:

> *karotīha yayā śaktyā saikā bhinneva lakṣyate.*
> *tadbhedaḥ kṛtyabhedena; na bhedaḥ paramārthataḥ.*

What is not common in Saiddhāntika sources before this period, however, is the inclusion of *icchā* as one of a triad of fundamental powers. This triad is typical of the non-dual exegetical tradition. Earlier Saiddhāntika sources typically stress rather the centrality of a pair of powers : *jñāna* and *kriyā*. See, for example, *Mokṣakārikā* 25cd: *sarvajñānakriyārūpā śaktir ekaiva śūlinaḥ.* (See also *Tāntrikābhidhānakośa* II, s.v. *jñānaśakti* and *caitanya*.)

Aghoraśiva's contemporary Jñānaśambhu also homologises with three powers (e.g. in *Śivapūjāstava* 20 and 25). Cf. also our note ad 29, which identifies these three powers with Sadāśiva's three eyes (a homologisation found already in the visualisation of Sadāśiva given by Bhoja that we have quoted in our note on 31–2 above).

44 *deśikāṅgasthitaviśvanāthavyāpārahastāgnivibhaktarūpā*] We interpret this compound as follows: 'manifest in the fire and in the hand [that is the instrument] of the Lord of the universe's act [of *dīkṣā*] when He occupies the [initiating] *ācārya*'s body.' (Perhaps also conceivable is to take *hastāgni* to mean 'the fire that is the hand'.) For Śiva's occupying the initiating *ācārya*'s body, see, for example, *Mokṣakārikā* 96ab: *ācāryasaṃsthito devo dīkṣāśaktyaiva muñcati.* Cf. the following unidentified quotation from the end of Trilocanaśiva's *Siddhāntasamuccaya* (T. 284, p. 174):

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[91] The numeration and readings are those of Filliozat 1988.

> *ācāryamūrtim āsthāya mandatīvrādibhedayā*
> *śaktyā yāṃ kurute śambhuḥ sā sādhikaraṇocyate.*[92]

45 Here Śakti is identified with the purāṇic figure of Pārvatī (*śailakanyā*), with the Vaiṣṇava figure of Lakṣmī (*kamalā*), and with four feminine entities that different theologians regard as fundamental matter, namely Vāk, *prakṛti* (of the Sāṅkhyas), *māyā* and *bindu*.

46 We at first adopted *mamātra*, tentatively interpreting as follows: 'Having made "whole" (*sakaḷāni kṛtvā*) these limbs of Śiva for me that have been brought here by Śakti for the accomplishment of the worship, please make the whole fruit of the worship become realised for me in such a way that obstacles are not encountered, O Parameśvarī; do you protect me!'

The expression *sakaḷāni kṛtvā* refers to the *sakalīkaraṇa*, which is to say the imposition of mantras on the hands and body of the initiate, a rite described by Aghoraśiva in the *Kriyākramadyotikā* on p. 24 and quoted and translated by BRUNNER 1963:321–5.

The limbs would be those of 'me who am Śambhu' because the worshipper identifies himself as Śiva. The compressed account of *antaryāga* in the *Sarvajñānottara* is especially plain on this point, if somewhat riddling on others (*Sarvajñānottara* 4:50–3):

> *trimārgāvasthitā śaktiḥ sarvasyādhāraṇā smṛtā*
> *tāṃ niyuṃjyādau*[93] *sarvatra tato mantragaṇaṃ nyaset 50*
> *dharmaṃ jñānaṃ ca vairāgyam aiśvaryaṃ ca catuṣṭayam*
> *yogapīṭhaṃ ca padmaṃ ca praṇavena tu vinyaset 51*
> *tritattvaṃ vinyaset pūrvaṃ karṇikāyāṃ vicakṣaṇaḥ*
> *vyāpayantīm adhaś cordhvam punaḥ śaktiṃ niyojayet 52*
> *tatas tv ākarṣayej jīvaṃ śivībhūtaṃ nirāmayam*
> *pūrakeṇa śikhāntasthaṃ śivabījamayaṃ param 53*

• 50abcd] N_1; *om.* T. 334 • 50a trimārgā°] *em.*; tṛmārgā° N_1 • 50c sarvasyā°] *conj.*; sarvasā° N_1 • 51a dharmaṃ] *conj.*; dharma° N_1, T. 334 • 52a tritattvaṃ] *em.*; tṛtatvaṃ N_1; tatvaṃ T. 334 • 52c vyāpayantīm] *em.*; dhyāpayantīm N_1; vyāpayantim T. 334 • 53a tatas tv ākarṣayej jīvaṃ] *em.*; tatas tv ākarṣaye jīvaṃ N_1; tataś cākarṣayej jīvaṃ T. 334 • 53c pūrakeṇa śivā°] T. 334; pūrakena śivā° N_1

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[92] yāṃ kurute śambhuḥ sā sādhikara°] *em.*; yā kurute śambhuḥ sā sādhikāra° T. 284

[93] *niyuṃjya* is assumed to be an *aiśa* form for *niyujya*.

'The Power that resides in the three paths [viz. the three principal channels of the body] is (*smṛtā*) the fundament of everything. Having in all cases installed her first, he should then place the group of [remaining] mantras [of the throne]. With the *praṇava* he should install the group of four, [namely] Dharma, Jñāna, Vairāgya and Aiśvarya, [and then] the *yogapīṭha*,[94] the lotus. The wise should first place the three tattvas in the calyx. He should again connect the Power, which pervades [everything] above and below. Then, using the [yogic practice known as] *pūraka*, he should draw in [his] soul, which has become Śiva, free of defilements, situated in the crest(?), consisting of the Śiva-seed-syllable, supreme.'

But we have now decided (not unanimously) to reject our first interpretation and have instead conjectured *bhaktyupahṛtāni mayātra*, interpreting thus: 'These are the elements that I have brought together with devotion for the worship of Śiva; having made them into Śiva (*sakalāni kṛtvā*), please make the whole fruit of the worship become realised for me...'.

We also considered P_3^2's *etāni cātra racitāni mayā hi śambhor aṅgāni pūjanavidhau sakalāni bhaktyā*, which might appear to clear away the difficulties posed by the verse's opening, but it is awkward because it leaves this first half of the verse without a clear connection with what precedes or follows it, which means that we would have to take it as a separate sentence the flavour of whose particles (*ca* and *hi*) would not be obvious: 'Now (*ca*?) I, for my part (*hi*?), have with devotion arranged here all these elements for the worship of Śiva.'

47 We are assuming *ānamata* to be a second person plural imperative: 'Venerate ĪŚĀNA, who is seated in the North-East corner of the pericarp of the lotus...'. Note that in the *Kriyākramadyotikā* (§ 46, p. 107) ĪŚĀNA is placed on the North-Eastern petal (cf. *Mṛgendrakriyāpāda* 3:19c, quoted below), but the visualisation is otherwise the same: ...*īśānadale*

sphaṭikābhaṃ jagaddhetuṃ triṇetraṃ candramaulinam
saumyaṃ prasannam īśānaṃ triśūlābhayapāṇikam

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[94] For the difficulty of determining what the term *yogapīṭha* refers to in different texts, see remarks on p. 23.

Both the *Kiraṇa* and the *Mataṅga*, as can be seen from the quotations immediately below, place ĪŚĀNA in the centre, a prescription which is rejected by Nirmalamaṇi (p. 110).

These *brahmamantras* are excluded from the *garbhāvaraṇa* in the *Somaśambhupaddhati* (as noted by BRUNNER 1963:208) and this is probably because they are omitted in the *Dviśatikālottara*, for see note on 53 below. Their inclusion by Aghoraśiva might reflect his emphasis on the ritual tradition of the *Mṛgendra* (alluded to in the note on 31–2 above), which includes them; but it could reflect other Siddhāntas also, since the inclusion of the *brahmamantras* is actually there the norm, or it could be a throwback to Bhoja, whose *Siddhāntasārapaddhati*, although it is theoretically based upon the *Dviśatikālottara*, also includes them.[95] In the *Mṛgendra*, incidentally, they are given in the reverse order, concluding with ĪŚĀNA (*kriyāpāda* 3:18–19):

tataḥ śaṅkhendukundābham ajātaṃ paścime dale
lohitaṃ vāmam audīcye 'ghoraṃ dakṣiṇato 'sitam
paraṃ paurandare pītam īśānaṃ sphaṭikaprabham
karṇikeśānabhāgasthaṃ yajed āvāhya pūjayet

The same order is followed in the *Kiraṇa* (20:30–31):

...
kāryam etat tato 'ṅgāni bhogasthāneṣu pūjayet
īśaṃ sphaṭikavan madhye pūrve kuṅkumavan naram 30
dakṣiṇe 'ñjanavad ghoraṃ saumye vāmaṃ kusumbhavat
paścime candravat sadyaṃ āgneye hṛdayaṃ sitam 31

• 30a kāryam etat tato 'ṅgāni] D^1; kṛtvā yāgādikān mantrān E$_D$ • 30b pūjayet] D^1; vinyaset E$_D$ • 30d kuṅkumavannaram] D^{1}E$_D^{vl}$; kanakavannaram E$_D$ • 31cd candravat sadyaṃ āgneye] D^1; candravaj jātaṃ hy āgneyyāṃ E$_D$

The term *bhogasthāneṣu* refers to the worshipping of Śiva's heads and other 'body-parts', viz. the *aṅgamantras*, outside Sadāśiva's body. The term seems to appear first in the *Kiraṇa* and it is attested in the *Mṛgendra* (*kriyāpāda* 3:55); it has been widely adopted in *paddhati*-literature and in the later tantras, where it comes to be used, apparently from the eleventh century onwards, in contradistinction to *layasthāna* (*Mṛgendrapaddhatiṭīkā*, p. 154), *layāṅgasthāna* (*Kriyākramadyotikā* § 45, p. 107) or *layāṅga* (Bhoja, as quoted in fn. 95 on p. 154 above; *Jñānaratnāvalī* GOML 14898, p. 112; *Mṛgendrapaddhati*, p. 10; *Suprabhedakriyāpāda* 8:135; *Uttara-Kāraṇa* 92:38, 95:16, 96:7; *Prāsādadīpikāmantraṭippaṇi* f. 10r). This latter group of terms refer to the heads and other body-parts of Sadāśiva when contemplated inside him.

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[95] *...iti layāṅgeṣu saṃpūjya, madhye īśānaṃ, pūrvadakṣiṇottarapaścimeṣu tatpuruṣādīn saṃpūjyāgneyaiśānanairṛtavāyavyeṣu hṛcchiraḥśikhākavacāni saṃpūjya, pūrvadakṣiṇapaścimottareṣv astraṃ pūjayitvā...* (text of SANDERSON 2005*).

Turning to the *Mataṅga*, we find that it prescribes first four-faced, four-armed visualisations of the heads and body-parts in the course of *nityapūjā*, and then later four-faced, eight-armed sculptural representations of a hand-span in height. The first prescription, including all the mantras, reads as follows (*kriyāpāda* 3:83c–91):

nirvartyaivaṃ vibhoḥ pūjām īśānaṃ karṇikopari 83
gokṣīradhavalaṃ dhyātvā pūjayet kusumādibhiḥ
karṇikārasamaprakhyaṃ prāgdale puruṣaṃ nyaset 84
aghoraṃ dakṣiṇe nyasya bhinnāñjanacayopamam
dāḍimīpuṣpasaṃkāśaṃ vāmadevaṃ tathottare 85
śaṅkhakundendusaṃkāśaṃ sadyojātaṃ tu paścime
nyasyed dale yathānyāyaṃ sugandhikusumādibhiḥ 86
muktāphalasamaṃ dhyātvā sarvātmānam athārcayet
āgneye tu dale samyak sudhūpādibhir ādarāt 87
suśivo yac chiraḥ proktam aiśāne tu dale tataḥ
svacchavaiḍūryasaṃkāśaṃ dhyātvā pūjyaṃ sadā budhaiḥ 88
taḍillatāpratīkāśāṃ jvālinīṃ nairṛte dale
kuliśābhaṃ sadā varma mārute pūjayed dale 89
dalāgreṣu nyased astraṃ saṃvartānalavarcasam
caturbhujāś caturvaktrās trinetrā baddhamaulayaḥ 90
svāminaḥ sammukhā dhyeyāḥ pūjyāś cāpi yathākramam
gandhapuṣpapavitrādyair gāyatryā sādhakottamaiḥ 91

The prescription for sculptural representation, however, is as follows (*Mataṅgakriyāpāda* 14:1–6b):

ataḥ paraṃ pravakṣyāmi mantrāṇām amitātmanām
rūpakāṇi vicitrāṇi siddhidāny anupūrvaśaḥ 1
īśānaḥ sphāṭikaḥ kāryaḥ sauvarṇaḥ puruṣas tathā
rājāvartamayo ghoro vāmadevo 'tha vaidrumaḥ 2

kāryas tāramayaḥ[96] *sadyaḥ sampūrṇāvayavāḥ śubhāḥ*
muktāśmaghaṭitaḥ pūjyaḥ sarvātmā sādhakottamaiḥ 3
śiraḥ śaṅkhamayaṃ kāryaṃ vaidrumī jvālinī śikhā
puṣyarāgamayaṃ varma śastaṃ vā padmarāgajam 4
indranīlamayaṃ cāstraṃ phaladaṃ mantravādinām
vaitastikapramāṇāḥ syuś caturvaktrā mahaujasaḥ 5
sarve cāṣṭabhujāḥ kāryā lakṣaṇajñena śilpinā

The *Svacchanda* (2:106c–108b) represents the *brahmamantras* of the inner circuit all with five faces and ten arms,[97] showing *varada* and *abhaya*. Kṣemarāja comments that although only these two *mudrās* are explicitly mentioned, further implements are to be understood (*varābhayakaratvaṃ khaḍgakheṭakapāśāṅkuśaśarapinākamuṇḍakhaṭvāṅgopalakṣaṇaparam*).

Note that none of the scriptural sources cited above that we know to be earlier than Aghoraśiva give detailed individualised prescriptions for the personages of this innermost *āvaraṇa*, sometimes called the *garbhāvaraṇa*, that is to say for the *brahmamantras* and *aṅgamantras*. We do not know what Aghoraśiva's sources were for them. Even the *Jñānaratnāvalī* does not give such detailed prescriptions, but cites instead one or two accounts, the most circumstantial of which it attributes to the *Ṣaṭsahasra*, an account of the circuits that seems to be drawn from the *Mataṅga*, but blended with the *Kiraṇa* (GOML R 14898, p. 115).

The *Prayogamañjarī* clearly follows a quite different tradition for their visualisation (16:73–7):

triṇetraḥ kundasaṅkāśaś caturvaktraś caturbhujaḥ
jaṭābhāsurabālenduḥ sadyojāta udāhṛtaḥ
vāmadevo bhaved raktaś caturāsyabhujojvalaḥ
triṇetraḥ strīvilāsaś ca nānāmaṇḍanamaṇḍitaḥ
aghoro daṃṣṭrayā bhīmo bhinnāñjanacayaprabhaḥ
aṣṭabāhus triṇetraś ca caturvaktro jaṭādharaḥ
caturbāhus triṇetraś ca yogī sarvasukhapradaḥ
taptakāñcanasaṅkāśas tathā tatpuruṣaḥ smṛtaḥ
śuddhasphaṭikasaṅkāśas tejorāśiḥ sadāśivaḥ

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[96] This is probably silver. It would presumably be difficult to find a pearl of a hand-span across.

[97] This may seem a large number, but the principal deity of this tantra, Svacchandabhairava, has eighteen arms (*Svacchanda* 2:88b–94b).

> *daśabāhus triṇetro 'bhūd īśānaḥ pañcavaktrakaḥ*

48 It is not stated here that TATPURUṢA should be placed on the Eastern petal, but it is so stated in the *Kriyākramadyotikā* (§ 46, p. 107): *vaktrapañcakebhyo vaktram ādāya, 'oṃ heṃ tatpuruṣavaktrāya namaḥ' iti pūrvadale*

> *pītāmbaropavītaṃ ca naraṃ kanakasannibham*
> *mātulaṅgākṣasūtre ca dadhānaṃ candramaulinam*

iti dhyātvā yajet.

49 The visualisation in the *Kriyākramadyotikā* (§ 46, p. 108) is the same in almost all details, but there he is said to be *saumya* rather than *bhīma* and he carries a stick in place of the *ḍamaru*:

> *tryakṣaṃ maulīndubhṛtsaumyaṃ*[98] *kuṇḍalālaṃkṛtaṃ tataḥ*
> *babhrubhrūśmaśrukeśaṃ ca daṃṣṭrālaṃ*[99] *vikṛtānanam*
> *kapālamālābharaṇaṃ sarpavṛścikabhūṣaṇam*
> *khaṭvāṅgaṃ ca kapālaṃ ca kheṭakaṃ pāśam eva ca*
> *vāmahastacatuṣke tu dakṣahastacatuṣṭaye*
> *triśūlaṃ paraśuṃ khaḍgaṃ daṇḍaṃ caivārimardanam*
> *evaṃ navāmbudābhāsam aghoraṃ sarvakāmadam.*

The sculptural prescription in *Mataṅgakriyāpāda* 14:6c–8 gives a range of different implements (but not enough to fill 8 arms, which, according to 14:6ab, he should have).

> *īṣaddaṃṣṭrākarālāsyapralambodarasaṃyutam 6*
> *lamboṣṭhacibukaghrāṇaṃ vṛttanetraṃ trilocanam*
> *śūlapāśāṅkuśakaraṃ bahurūpam athojjvalam 7*
> *kapālahastaṃ śrīmantaṃ bṛhatskandhaṃ mahānanam*
> *vistīrṇaśirasaṃ bhadraṃ sarvaduṣṭabhayaṃkaram 8*

50 Only with the last-minute discovery of P_3^2 did we settle upon a possible reading for the last syllables of this verse. We earlier disagreed over two proposals: one was to emend E_D's reading to *sumukhaṃ smitavāmadevam*, which leaves an odd *karmadhāraya* and the need to supply *vande* from either the previous or the following verse, and the other to conjecture *sumukhaṃ smara vāmadevam*, which would have supplied

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[98] maulīndubhṛtsaumyaṃ] *conj.*; maulīnduhṛtsaumyaṃ Ed.
[99] daṃṣṭrālaṃ] *em.*; daṃṣṭrāluṃ Ed.

a singular main verb 'remember!' (cf. 101d) instead of a plural (cf. 47a). The visualisation of the *Kriyākramadyotikā* is not particularly close in its formulation (§ 46, p. 108):

> *vāmaṃ raktaṃ suraktābhamālyavastropavītinam*
> *tuṅganāsāruṇoṣṇīṣaṃ khaḍgakheṭakapāṇikam*

No mention is made there of the colour of the eyes, but we have nevertheless accepted P^2_3's °*netrayugmam*, which receives support from the corrupt reading in the quotation in the *Mṛgendrapaddhatiṭīkā*, and which enables us to avoid supposing a somewhat lame repetion of the syllables °*kusumāmbaragandhabhūṣyaṃ*, which occur in 51a.

51 Here *paścāt* should be taken to mean 'on the Western petal'. The visualisation of the *Kriyākramadyotikā* is similar (§ 46, p. 108):

> *sitasraggandhabhūṣāḍhyaṃ sitoṣṇīṣaṃ sitāmbaram*
> *saumyaṃ maulīndusampannaṃ bālākāraṃ trilocanam*
> *sadyojātaṃ smitāsyaikaṃ varadābhayapāṇikam*

52 It is not made clear here what should be held in the eight lotus-like hands of each of the embodiments of the five *brahmamantras* according to the alternative visualisation given in this verse. In the *Kriyākramadyotikā* (§ 46, p. 108) an alternative visualisation of all five together is given, in which the attributes they hold in their eight arms are listed:

> *īśatatpuruṣāghoravāmājān*[100] *saumyalocanān*
> *suśvetapītabhṛṅgāsṛgghimābhāṃś*[101] *caturānanān*
> *jaṭāmakuṭaśobhāḍhyān sarpabālendubhūṣitān*
> *vāmair nāgākṣasūtre ca nīlābjaṃ bījapūrakam*
> *śūlābhayavarān śaktiṃ savyair dhārayataḥ karaiḥ.*

It is possible that Aghoraśiva took this alternative visualisation from *Mataṅgakriyāpāda* 14:1–5b (quoted above in the note ad 47).

Note that, once again (cf. 47a and note on 50), the use of a second person imperative has led to confusion in the transmission. Presumably these forms confuse both because they have what can be mistaken for uninflected nominal endings and because most of the text is expressed in first person statements.

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[100] °vāmājān] *conj.*; °vāmajān Ed.

[101] °mābhāṃś] *em.*; °mābhāmāṃś Ed. (unmetrical)

53 Verse 59 reveals that these limbs are here visualised with human form. The description of this triple eye as *maṇḍalatritayāśritam* (literally ‘residing in three orbs’) therefore cannot refer to the shape of the NETRA that is to be visualised on the tip of the North-Eastern petal of the lotus. In *Kriyākramadyotikā*, § 46 (p. 108) we read: *netrebhyo*[102] *netram ādāya ‘oṃ hāṃ netrebhyo namaḥ’ itīśānasyottarabhāge*

> *aruṇābhaṃ smaren netraṃ dṛkkriyecchātmakaṃ vibhoḥ*
> *tritattvarūpavahnyādimaṇḍalatritayāśrayam*
> *hṛdādyaṃgoktavadanakaradhāryādisaṃyutam*
> *ekāsyaṃ vā triśūlāhihastaṃ yogaśivoktitaḥ.*[103]

The shape (of three orbs) appears then to refer to the shape in which the NETRA is to be found on Sadāśiva’s body rather than to the shape in which it is to be visualised when extracted and placed independently on the lotus in the NE. In this latter place it is to be venerated either with one face and holding a trident and a snake or with the same attributes as are taught for the other limbs. Their attributes are given just below in the *Kriyākramadyotikā* (§ 46, p. 109, which, up to and including the word *caturvaktrān*, is a quotation of *Somaśambhupaddhati* 1, III:87c–89a, KSTS 202–203c):

> *padmāsanasthān ardhendujaṭāmakuṭadhāriṇaḥ*
> *trilocanāṃś caturbāhūn sarvābharaṇabhūṣitān*
> *śivasyābhimukhān śaktiśūlābhayavarānvitān*
> *caturvaktrān athāstraṃ ca daṃṣṭriṇaṃ piṅgaladyutim*
> *dvibhujān ekavaktrān vā varadān abhayapradān*
> *śūlābhayadharān vāpi nidhyāyet sādhakottamaḥ.*

No colour is stated in our text for NETRA, but we learn it to be red from the *Kriyākramadyotikā*. As for its positioning, almost on the tip of the North-Eastern petal, to the north of ĪŚĀNA (but not, it seems, at the very edge, since the ŚIKHĀ is placed to the North of it on the same petal (see note on 56 below), this does not derive from the scriptural source of mainstream *paddhati*-literature, the *Dviśatikālottara*, since that text does not include a separate mantra for the eyes. Its disposition of the *aṅgamantras* is as follows (4:5–6, f. 2^v):

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[102] This is glossed in Nirmalamaṇi’s *Kriyākramadyotikāprabhāvyākhyā* (p. 111) with *Īśānādipañcamukhanetrebhyaḥ*.

[103] ‘... according to the teaching of Yogaśiva. Yogaśiva is a *paddhatikāra* quoted in the *Īśānaśivagurudevapaddhati* (*kriyāpāda*, *uttarārdha* 11, p. 96) on the subject of the areas beginning with ‘K’ from which a *deśika* should not come.

āgneyyāṃ hṛdayaṃ nyasya aiśānyāṃ ca śiro nyaset
nairṛtyāṃ tu śikhāṃ dadyād vāyavyāṃ kavacaṃ nyaset
astraṃ diśāsu vinyasya karṇikāyāṃ sadāśivam
saṃkṣepeṇa mayā skanda vidhānaṃ parikīrtitam.

See FIG. 6. It is worth remarking that this inner *āvaraṇa* of the *aṅga* mantras appears to be the only circuit taught by the *Dviśatikālottara*: even the five *brahmamantras* find no place, which must explain why a circuit of *brahmamantras* is not included in the *Somaśambhupaddhati* either, for the mainstream Saiddhāntika *paddhati*-tradition from its inception is, as SANDERSON has shown (see fn. 36 on p. 95), essentially based on the *Dviśatikālottara*.[104]

As for the nature of the three *maṇḍalas* and the inclusion of *icchā* in a triad of fundamental powers, see the annotation on verses 26 and 44. It is not clear to us that an identification of the three *maṇḍalas* placed on the lotus with the three orbs of Sadāśiva's eyes is really intended by Aghoraśiva, but, as our annotation on 26 reveals, Nirmalamaṇi refers forward from the discs on the lotus to the *Kriyākramadyotikā*'s description of the NETRA just quoted. Śiva's three eyes are commonly homologised or identified with the sun, moon and fire (e.g. Ur-*Skandapurāṇa* 114:87b; *Liṅgapurāṇa* 48:2b, 75:7c, 95:20c; *Haracaritacintāmaṇi* 10:204a).

The sequence of placement is odd—first NETRA in the NE, then HṚDAYA in the SE, then ŚIKHĀ in the NE (again), then ŚIKHĀ in the SW, KAVACA in the NW and finally ASTRA in all four cardinal directions. Leaving aside NETRA, which, as we have remarked, seems not to have belonged to the early set of *aṅgamantras*, the sequence is probably archaic, for in spite of its oddity (on which BRUNNER remarks, 1963:208, fn. 2, and 1985:51, fn. 4, without offering any explanation) it is found throughout the literature: *Svāyambhuvasūtrasaṅgraha* 14:18–19 (with ASTRA in the N); *Dviśatikālottara* 4:5–6 (just quoted); *Sarvajñānottara* 5:30–31c (wording almost that of *Dviśatikālottara*

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[104] SANDERSON has pointed out that from Brahmaśambhu onwards, the major *paddhatis* (excluding Aghoraśiva's *Mṛgendrapaddhati*, which may be a somewhat academic text) use the mantra-system of the *Dviśatikālottara*. A small part of Brahmaśambhu's work, which appears to be the earliest Saiddhāntika *paddhati*, survives: his opening three verses (SANDERSON 2003*:8–9) date the work to Śaka 860 (938/9 AD) and state that the teaching of the *Dviśatikālottara* has been followed: (2ab *ukto mayaiṣa dviśatārthasaṃgī dīkṣāvidhiḥ*).

4:5–6a); *Kiraṇa* 20:31c–32;[105] *Mataṅgakriyāpāda* 3:87–9 (quoted in note 47 above); *Mṛgendrakriyāpāda* 3:20–21b; *Somaśambhupaddhati* 1, III:85c–87b, KSTS 199c–201b; *Svacchanda* 2:108c–111b; and *Śivapūjāstava* 41. Among these various relatively early accounts, only two include a NETRA: the *Svāyambhuvasūtrasaṅgraha*, where it appears on the Eastern petal, apparently as part of a second circuit of *aṅgamantras*, but the text is not clear to us,[106] and the *Svacchanda*, in which it is placed rather at the end of the sequence and in the centre (2:108c–111b):

agnīśarakṣovāyavyacaturdikṣu ca tan nyaset 108
hṛc chiraś ca śikhā varma astraṃ ca pravibhāgaśaḥ
hṛdayaṃ raktavarṇābhaṃ śiro gorocanaprabham 109
taḍidvalayasaṃkāśāṃ śikhāṃ devīṃ vicintayet
ādhūmraṃ kavacaṃ vidyāt kapiśaṃ cāstram eva ca 110
jyotīrūpapratīkāśaṃ netraṃ madhye ca saṃsthitam

The *Pūrva-Kāmika* appears here to have adopted and modified its passage about the inner circuit from the *Svacchanda*, retaining even the detail that they have five faces and ten arms (in other words the same number as Sadāśiva, which would be somewhat unusual for circuit-deities).[107]

agnīśarakṣovāyavyacaturdikṣu gataṃ yajet 451
hṛcchiraścūlikāvarma netram astraṃ yathākramam
hṛdayaṃ candravarṇābhaṃ śiro gorocanaprabham 452
taṭijjvalanasaṃkāśāṃ śikhāṃ samyag vicintayet
ādhūmraṃ kavacaṃ nyasyed astraṃ kapilavarṇakam 453
jyotīrūpaprakāśaṃ ca netraṃ madhyagataṃ smaret

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[105] Here the positioning of ASTRA (referred to as KHAḌGA) is not made explicit.

[106] *Svāyambhuvasūtrasaṅgraha* 14:18–21:

aṅgādīnām anenaiva vidiśāsu samārabhet
āgneyadalamūle tu praṇavaṃ hṛdayaṃ nyaset 18
īśāne tu śiraś caiva nairṛte ca śikhāṃ nyaset
vāyavyāṃ kavacaṃ tadvad dalāgre 'straṃ tathottare 19
sarvātmānaṃ śiro 'ṣṭārṇaṃ jvālinīṃ piṅgalaṃ tathā
netraṃ pūrvadalāgre tu dakṣiṇe 'straṃ pravinyaset 20
gāyatrīṃ paścime sthāpya vidyāṅgāni tu pūrvavat
dalāntareṣu sarveṣu tataḥ pāśupataṃ nyaset 21

[107] Note, however, that Aghoraśiva gives the Vidyeśvaras four faces and ten arms in verse 65 below, as well as in the *Kriyākramadyotikā*, p. 226.

pañcavaktrayutāḥ sarve daśabāhvindubhūṣitāḥ 454
nānābharaṇasaṃyuktā nānāsraggandhabhūṣitāḥ
dviraṣṭavatsarākārāḥ surūpāḥ sthirayauvanāḥ 455
prasannavadanāḥ saumyās triṇetrāḥ svastikāsanāḥ
mūrdhādibhyo hṛdādibhyas tv ānetavyāḥ prabhor ime 456
īśānaṃ netram aiśānyām athavā sādhako yajet

Thus in the last half-line quoted here, it gives Aghoraśiva's positioning as an alternative, but its first recommendation follows the *Svacchanda* in placing the NETRA in the centre. The placing of NETRA in the *Svacchanda* has the air of an afterthought, for it is not listed among the mantras there (it is squeezed in, however, in *Pūrva-Kāmika* 4:452b), nor is the place where it will be placed listed with the other places just before.

In the *Ṣaṭsahasra* as quoted in the *Jñānaratnāvalī*, the NETRA appears to have been added, in the East before the placing of the ASTRA, to a modified version of the account of the *Mataṅga*,[108] and it seems probable that that text's authority has been followed by the *Prayogamañjarī*, where it is worshipped again in the East, just before the ASTRA is worshipped in the four cardinal directions,[109] and also, of course, by the *Jñānaratnāvalī*.[110] Could it be that placing NETRA in the NE is an innovation of Aghoraśiva?

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[108] *Jñānaratnāvalī* GOML 14898, p. 115:

āgneyāṃ hṛdayaṃ pūjya muktāphalasamadyuti
svacchavaidūryasaṃkāśam aiśānyāṃ tu śiro hitam
śikhāṃ tu nairṛte bhāge taṭidrūpasamaprabhām
kṛṣṇavarṇaṃ tu kavacaṃ vāyavyādi ---
netraṃ tu pūrvato dhyeyaṃ somasūryāgnisaprabham
dalāgreṣu nyased astraṃ jvalatpāvakasannibham

[109] *Prayogamañjarī* 16:61c–62:

iṣṭvā hṛdayam āgneyyām aiśānyāṃ tu śiro yajet
nairṛtyāṃ tu śikhām iṣṭvā vāyavyāṃ kavacaṃ yajet
abhyarcya purato netraṃ dikṣu śastram athārcayet

[110] GOML 14898, p. 114:

. . . hṛdayaṃ vahnipatrakam
īśānapatre śiraś cūḍā nairṛte vāyave †śivam†
netram agre caturdikṣu hetirājaṃ ca bhīṣaṇam

Jñānaśambhu's *Śivapūjāstava*, however, in its somewhat coded *pañcacāmara* verse 41, omits the NETRA.

For the various visualisation of these 'limbs', see *Mataṅgakriyāpāda* 3:87–91b, 14:13c–6b (quoted above ad 47) and 14:9–11b; *Somaśambhupaddhati* 1, III:87c–90b, KSTS 202–4 (largely quoted above); *Svacchanda* 2:111c–113 (according to which they are all five-faced and ten-armed); *Śivapūjāstava* 41 (all four-faced, four-armed, holding spear, trident, *vara* and *abhaya*); *Prayogamañjarī* 16:87 (unclear).

54 SARVĀTMAN is used as a synonym for HṚDAYA in a number of early Siddhāntas, e.g. *Svāyambhuvasūtrasaṅgraha* 7:19, *Mataṅgavidyāpāda* 7:27, and *Parākhya* 3:74. It is one of a set of names—SARVĀTMAN, SUŚIVA, JVĀLINĪ, PIṄGALA, and ŚIVĀSTRA— that are labels for the *śivāṅgamantras*, which, in the *paddhati*-literature, are usually called HṚDAYA, ŚIRAḤ, ŚIKHĀ, KAVACA, and ASTRA (or synonyms of these). See annotation on *Parākhya* 3:74–7.

For the qualities with which this and the following *aṅgamantras* are associated, cf., e.g., *Somaśambhupaddhati* 1, III:72–74b, KSTS 185c–187:

> *tadvad aṅgair nijair devo dhyātavyaḥ parameśvaraḥ*
> *hṛdayaṃ tasya cicchaktiḥ śiraś caiśvaryam aṣṭadhā 72*
> *nānyādhīnaṃ vaśitvaṃ yat sā śikhoparivartinī*
> *abhedyaṃ parameśasya tejaḥ kavacam ucyate 73*
> *pratāpo duḥsahaś cāstram antarāyāpahārakam*

• 73c abhedyam parameśasya] KSTS;[111] abhedyam aribhiḥ śastrais BRUNNER • 74a duḥsahaś cāstra°] BRUNNER; duḥsahaḥ śastra° KSTS

In her extensive annotation on the six *guṇas* (1977:398–406), BRUNNER tabulates the equivalences of qualities and *aṅgamantras* given in the printed South Indian *Pauṣkara* (1:65–8), the *Pūrva-Kāmika* (4:364–6) and the above quoted passage of the *Somaśambhupaddhati*, and she quotes and discusses two passages that homologise these six *guṇas* with the six *aṅgamantras*, namely Trilocanaśiva's *Somaśambhupaddhati* on Somaśambhu's opening verse (which in turn quotes from an unknown *Vivāhavārttika*) and Kṣemarāja's *Svacchandatantroddyota* ad 1:64c–65b.

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[111] Cf. the quotation attributed to the *Śivatantrarahasyasāra* in the *Śivapūjāstavavyākhyā* ad 37. But the other reading is arguably supported by the fragment of the *Kriyākramadyotikā* quoted below ad 57.

Two further parallels to our text's homologisation of qualities and *aṅgamantras* may be adduced, namely a five-verse unlabelled quotation in the *Jñānaratnāvalī* that is unfortunately too corrupt to be worth citing (GOML R 14898, p. 100) and *Śivapūjāstava* 37–8:

> *namo 'stu saṃjñānahṛde bhavāya*
> *namo guṇaiśvaryaviśiṣṭamūrtaye*
> *namo 'parādhīnavaśitvarūpa-*
> *śikhāya tejaḥkavacātmane namaḥ*
> *namaḥ paśūnāṃ malakṛntanakṣamā-*
> *sahapratāpāstradharāya śūline*
> *namo 'vikārāya ṣaḍaṅgamūrtaye*
> *sadāśivāyāmṛtarūpiṇe namaḥ*

55 *īśapatragataṃ...suśivaṃ śiraḥ*] The crowded north-eastern petal, at least in the *Kriyākramadyotikā* (see note on 47), already has ĪŚĀNA and NETRA upon it. As we have seen (note before last), *Kriyākramadyotikā* 46 explains that NETRA is further to the North on the petal; further on in the same passage (p. 109) it is explained that ŚIRAḤ is to the North of NETRA: *sarveśitvalakṣaṇaṃ śiraḥ śirodeśād ādāya 'oṃ hīṃ śirase namaḥ' itīśānadale netrasyottare...*

56 Even before seeing the correct reading of E_D, we had assumed metathesis and conjectured *vaśitām aparādhīnām* ('dominion which is not under the control of anyone else') on the strength of the parallels in the *Somaśambhupaddhati* (see note ad 54) and in the *Kriyākramadyotikā* § 46 (p. 109): *...ananyādhīnavaśitvarūpaśikhāṃ śikhāyā āhṛtya 'oṃ hūṃ śikhāyai namaḥ' iti nairṛtadale.* Nirmalamaṇi (*Kriyākramadyotikāprabhāvyākhyā*, p. 111) glosses *vaśitva* here with *svātantrya*. (BRUNNER (1963:194, fn. 6) comments on the same transmissional error in the Devakottai edition of the *Somaśambhupaddhati*.)

The qualification *vakṣyamāṇākṛtim* presumably refers forward to the description given in 59 of the visualisation of all the *aṅgamantras* together, since there is no other later description of ŚIKHĀ in our text.

57 We interpret the second half of this verse as follows: 'I venerate [KAVACA], who protects the universe, [who is] the fiery power of the immanent Lord that is greater than the universe'. But note that Madhyārjunaśiva in his *Siddhāntadīpikā* appears to take both *viśvarakṣākara* and *viśvādhikaṃ tejas* as proper names (T. 801 [=A], p. 93

and T. 112 [=B] p. 192): *piṅgalaṃ viśvarakṣākaraṃ*[112] *viśvādhikaṃ teja iti paryāyāḥ.*[113] The description of this mantra in the *Kriyākramadyotikā* is not closely parallel (p. 109): *parair abhedyaṃ tejorūpaṃ kavacaṃ.* According to *Mataṅgakriyāpāda* 14:11a, KAVACA should be represented with a fat belly *bṛhatkukṣi bhaved varma.*

58 We interpret: 'I venerate ŚIVĀSTRA, who has the radiance of the sun at the time of cosmic resorption, who is worshipped in the four cardinal directions. . . ' For the worship of the ASTRA in the four principal directions, see annotation on verse 54.

The epithet *bhīmanisvanam* is surprising because it adds nothing to a visualisation. The sound that it has in the *Kālottara*'s mantra-system (which has been adopted by the *paddhatikāras*) is HAḤ. *Mataṅgakriyāpāda* 14:9–10b adds the details that the ASTRA should be a fierce-eyed dwarf, similar to AGHORA. It seems likely to us that the extra half-line found only in P_3^2 was consciously added to supply visual details, and we have therefore excluded it as secondary. Accepting it would mean assuming a six-*pāda* verse, which Aghoraśiva seems otherwise to have avoided, and an implausibly jarring repetition of ideas: *koṭisūryaprakāśakaṃ* repeats *pralayārkābhaṃ.*

59 Cf. *Kriyākramadyotikā* § 46, p. 109:

> *padmāsanasthān ardhendujaṭāmakuṭadhāriṇaḥ*
> *trilocanāṃś caturbāhūn sarvābharaṇabhūṣitān*
> *śivasyābhimukhān śaktiśūlābhayavarānvitān*
> *caturvaktrān athāstraṃ ca daṃṣṭriṇaṃ piṅgaladyutim*
> *dvibhujān ekavaktrān vā varadān abhayapradān*
> *śūlābhayadharān vāpi nidhyāyet sādhakottamaḥ*

60–4 Following verses 60–3, we place as follows (FIG. 8): Ananta (golden) E, Sūkṣma (fire-coloured) SE, Śivottama (dark?) S, Ekanetra (bee-coloured) SW, Ekarudra (white) W, Trimūrti (fog-coloured) NW, Śrīkaṇṭha (red) N, Śikhaṇḍin (pale) NE. (Note that here too the colours are suited to those of the Lokapālas.) The alternative sequence of half-verses in P_3^2, which may or may not be deliberate, gives us the same arrangement, but those in the cardinal directions are placed before those in the intermediate ones. Verse 64, however, gives us:

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[112] viśvarakṣākaraṃ] A; viśvarakṣāṃ B

[113] viśvādhikaṃ teja iti paryāyāḥ] *conj.*; viśvākenteja iti paryāyaḥ A; teja iti paryāyaḥ B

Ananta E, Sūkṣma S, Śivottama W, Ekanetra N, and then Ekarudra SE, Trimūrti SW, Śrīkaṇṭha NW, Śikhaṇḍin NE (see FIG. 7), and it instructs one to give them the colours of the Lokapālas in which they are placed. This placement is what we find in the *Pratiṣṭhālakṣaṇasārasamuccaya* (6:10 and 6:42), but the colours are respectively red, black, white, red, white, red(?), black, red (assuming that 6:10d should read *sitāsṛṅnīlalohitāḥ* rather than *sitāsaṇṇīlalohitāḥ*), and these are not the colours of the appropriate directions (but see note on 66–7 below). It is almost this placement that we find in *Mataṅgakriyāpāda* 5:52–55a (and in *Pūrva-Kāmika* 4:465–6), except that the *nyāsa* in the intermediate directions begins in the NE (Ekarudra NE, Trimūrti SE, etc.); but the *Mataṅga* goes on to specify (55c–56) that all are white, four-armed, four-faced, three-eyed and with moon crescents. Their colour is confirmed in the additional description given in *Mataṅgakriyāpāda* 14:11b–12b.

62a We initially preferred *kundendutuhinaprakhyam* as the less banal reading, but we have adopted P$^{2}_{3}$'s *kundendudhavalākāram* on the grounds that it is probable that it is because it is original that it is transmitted in the *Mṛgendrapaddhatiṭīkā*.

65–66 There are thus three options in the *Pañcāvaraṇastava*: they may be ten-armed, eight-armed or two-armed. The *Kriyākramadyotikā* (§ 26, p. 226) omits the eight-armed option mentioned here. Eight-armed and two-armed forms of the Vidyeśvaras are given in *Pratiṣṭhālakṣaṇasārasamuccaya* 6:11–12:

> *sarve cāṣṭabhujāḥ saumyāś caturāsyā jaṭānvitāḥ*
> *śivāyudhadharās tryakṣāḥ sṛṇyasibhyāṃ vinā; kvacit*
> *digvarṇā jaṭilās tryakṣāḥ śūlatriśūladhāriṇaḥ*
> *puṭāñjalikarāḥ sarve vidyeśāś caikavaktrakāḥ*

- *śūlatriśūla°*] *conj.*; *sthūlatriśala°* Ed.

The epithet *śivāyudhadharāḥ* refers to them carrying the same implements as Sadāśiva, which in the first alternative of our text they nearly do, but the implements of 65 are slightly different in fact from those of 31 and 32 (and in fact from those of every other account known to us). Note that the alternative described in *Pratiṣṭhālakṣaṇasārasamuccaya* 6:12 gives them the colours of the Lokapālas, which all of Aghoraśiva's prescriptions favour (here, in 60–3 and in 64). This is also indirectly stated in the *Mṛgendra*, where both the Gaṇeśvaras and the rulers of the directions are said to have the same colours as the Vidyeśvaras (*kriyāpāda* 3:22c and 23bc: *gaṇā. . . vidyeśānugatatviṣaḥ/ evam āśābhṛto 'pi syuḥ*). As to their form, the *Mṛgendra* says only that they should be upon lotuses and holding lotuses (*kriyāpāda* 3:24ab: *. . . manubhṛtaḥ padmasthāḥ padmadhāriṇaḥ*).

For the alternative in which only eight arms are to be visualised, no information is given for what they hold.

67 Only two others of the divinities in this *āvaraṇa* of Gaṇeśvaras are explicitly described as being in a *vimāna* (which presumably refers to a roofed shrine here), namely Bhṛṅgin (69) and Caṇḍeśvara (74); but it is probable that all eight of them are to be so visualised, since that appears to be the instruction of *Mṛgendrakriyāpāda* 3:24c: *gaṇā vimānagās tryakṣāḥ*, and this is explicitly followed by the *Kriyākramadyotikā* (§ 26, p. 227): *vimānasthā gaṇāḥ*.

Although Nandin here has four arms and earlier had only two (in verse 9), we assume him to be the same figure. Note that all the members of this third *āvaraṇa* in some contexts are treated as doorkeepers, e.g. in the preliminaries to the *pavitrārohaṇa* in the *Kriyākramadyotikā*, p.151, and in *Agnipurāṇa* 78:22 and 96:3. In the *yāga* in initiation taught in the *Mataṅga*, the circuits do not include the Gaṇeśvaras, but these same divinities (except that Lohita and Viśākha are found instead of Umā and the bull) occur instead as *dvārapālaka*s of the gateways in the four directions (*kriyāpāda* 7:7–8):

dvārapālān samabhyarcya daṇḍinas te mahābalāḥ
pūrvataḥ skandanandīśau dakṣiṇe kālalohitau
bhṛṅgīśaś ca gaṇeśaś ca paścime dvārapālakau
caṇḍeśvaro viśākhaś ca pūjyāv uttaradiksthitau.

We have referred above (note ad 14–15a) to the fact that some of the members of this *gaṇeśvarāvaraṇa* over the centuries gradually acquired shrines ranged round the central *liṅga* in South Indian temples. The first to appear is probably Caṇḍeśvara in the North East (for a discussion of early cases, see note ad 101), presumably because, unlike the others of this group, he has a clear function in the liturgy (at least in that of the Siddhānta), namely that of receiving the *nirmālya*.[114] His shrine sometimes appears to be directly North of the main shrine, but this is because building campaigns typically extended the central structure eastwards. Some form of the Goddess (Durgā) is commonly placed in one of the niches (*devakoṣṭha*) of the Northern wall of the main shrine in many Cōḻa temples (which some choose to see as a projection to the North of Sadāśiva's VĀMADEVA-aspect, e.g. L'HERNAULT 2002:5), but in early Cōḻa temples where there is an independent roofed structure for her to the North of the *liṅga*, this separate roofed structure seems always to be a later addition. It seems as though it is not until the late Cōḻa period, in the reign of Kulottuṅga I, according to BALASUBRAHMANYAM (1979:21 and 288, for example), that the construction of a shrine for the Goddess was planned at the same time as that for Śiva. The examples known to us of roofed shrines added to the South-West and North-West of the *liṅga* for Gaṇeśa and Skanda respectively are also late, for instance at Tanjore (L'HERNAULT 2002:30–1); but these two appear also to have old shrines in these directions, without *vimāna*s above them, in the *prākāra* (see the iconographic plan of L'HERNAULT 2002:23).

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[114] For discussions, from different perspectives, of this function of Caṇḍeśvara, see BRUN-

Bhṛṅgin and Mahākāla seem to have been neglected in the typical temple of the Tamil-speaking South, and the two remaining members of this group, namely Nandin and the bull, visualised in the East and

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NER 1969 and EDHOLM 1984. It may, we suspect, be partly Caṇḍeśvara's position in the North East in the circuit of the Gaṇeśvaras that has led to his being placed in the North East; but his position there may predate his forming part of the circuit. Others have suggested or implied (see L'HERNAULT 2002:30) his being identified with Śiva (whose direction is the North East) or the fact that the North East is the 'end of the circumambulatory circuit' and so the most convenient place for the devotee 'to testify that he does not carry away the possessions of the god' (*ibid.*), or the fact that placing him in the North East puts him near to the spout (*gomukha*) carrying away to the North whatever libations are poured over the *liṅga* (*ibid.*). As for the North East being the end of the circumambulatory circuit, this seems as likely to be caused by Caṇḍeśvara's being positioned there as to be itself the cause of this arrangement. L'HERNAULT mentions (*ibid.*) that there are West-facing shrines that have Caṇḍeśvara in the North West without naming them. The West-facing temple to Śivasūrya that we have discussed above (ad 3–5) certainly has Tejaścaṇḍa in the North East.

It is worth noting (as a piece of what could be regarded as counter evidence to our suspicion) that the *Śivopaniṣat*, a text of the *Śivadharma*-corpus, though it mentions only two others of this circuit (namely Nandin and Mahākāla on the doorposts in 2:15), appears to assign the North East to Caṇḍeśa (*Śivopaniṣat* 2:17c–19b:

> *tan mahānasam āgneyyāṃ pūrvataḥ sattramaṇḍapam 17*
> *sthānaṃ caṇḍeśam aiśānyāṃ puṣpārāmaṃ tathottaram*
> *koṣṭhāgāraṃ ca vāyavyāṃ vāruṇyāṃ varuṇālayam 18*
> *śamīndhanakuśasthānam āyudhānāṃ ca nairṛtam*

West respectively, seem to have become confused together (see note ad 9–12). The bull is placed in the East in his own roofed shrine and is very generally referred to as 'Nandin'. An additional 'Nandin' is sometimes placed on the left-hand side (as one enters) of one or more of the Eastern gateways. This human figure, referred to as Adhikāranandin, typically has his hands clasped in *añjali* and a weapon (often a sword) tucked into the crook of his arm (see L'HERNAULT and PICHARD 1990:65 and the iconographic plan [Fig. 36] on p. 61) and his face is typically that of a man (see FIG. 18) or that of a bull (see FIG. 17), but it may also be that of a monkey (see FIG. 16), suggesting a rather complete confusion of the bull and the watchman-devotee, who was made by Devī to wear the face of a monkey (see fn. 41 on p. 100 above). We do not know whether the first appearances of these various developments have been traced and pinpointed in time and place.

Emmanuel FRANCIS has kindly pointed out to us (letter of 20.vi.2005) that the representation of a monkey-faced guardian that should probably be identifed as Nandin is to be found to the entrant's right of a a rock-cut Pāṇḍya shrine in the deep South, namely that of Kunnattur (Kuṇṇattūr), near Madurai: see FIG. 15. This figure is referred to by SOUNDARA RAJAN (1998:89), who compares it to another monkey-faced doorkeeper in Kottukkal (Kōṭṭukkal), near Anchal in South Kerala (1998:107 and Plate XLVII), which has no partner guarding the left-hand side. SOUNDARA RAJAN identifies both monkey-faced figures as Hanumān, or rather as '*nandi* in the manifestation of Hanumān', following an interpretation of a verse of the *Rāmāyaṇa* that is absent from the text of the critical edition and that appears not to be consistent with its version of Nandin's prophetic curse.[115] The dating of these rock-cut Pāṇḍya and Cēra shrines is uncertain.

The apparent randomness of the presence or absence of shrines within the *prākāra* for the members of this circuit in South Indian temples is echoed in the *Mohacūḍottara*, f. 19v:

> *ajaṃ nandīṃ mahākālaṃ prāci vā vajrapāṇinam*

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[115] Nandin curses Rāvaṇa thus in *Rāmāyaṇa* 7.16:14–15:

> *yasmād vānaramūrtiṃ māṃ dṛṣṭvā rākṣasadurmate*
> *maurkhyāt tvam avajānīṣe parihāsaṃ ca muñcasi*
> *tasmān madrūpasaṃyuktā madvīryasamatejasaḥ*
> *utpatsyante vadhārthaṃ hi kulasya tava vānarāḥ.*

ardhanārīśvaraṃ sūryam āgnyeyāṃ vā hutāśanam
mātṛcakraṃ gaṇeśaṃ vā kṛtāntaṃ dakṣiṇe sthitam
aśvinau snāyusannaddhaṃ nirṛtiṃ nairṛte nyaset
mṛtyughnaṃ yoginaṃ devaṃ vāruṇe varuṇaṃ nyaset
ṣaṇmukhaṃ viśvakarmāṇaṃ vāyavyām eṇagaṃ nyaset
kuberaṃ lokapair yuktaṃ saumye devīm umāṃ nyaset
cakriṇaṃ caṇḍanāmānam īśānaṃ vā svagocare
prāsādābhimukhāḥ sarve madhyasūtravivarjitāḥ.

• snāyusannaddhaṃ nirṛtiṃ nairṛte] *conj.*; snāyu(bhṛṅgī)sannaddhaṃ nirṛtyannairṛte MS

68 Again, although the Mahākāla here has four arms, whereas the one in verse 11 has only two, we assume them to be the same figure. His position here to the South-East might be held to confirm the 'common-sense' assumption (ad verse 11) that he was to be placed to the worshipper's left on the doorpost, in other words to the South of the Eastern door. We have adopted the *Mṛgendrapaddhatiṭīkā*'s pairing *kapālakhaḍga-* and *kheṭatriśūla-* against all the manuscripts, since with this configuration the prescription conforms to the representation at the base of the Sadāśiva shown in FIG. 44 and with that given in the *Pratiṣṭhālakṣaṇasārasamuccaya* 6:245–6 (quoted above ad 9–12): see FIG. 10. It is also confirmed by the visualisation given in § 26 on p. 226 of the *Kriyākramadyotikā*:

trinetraḥ pīnakṛṣṇāṅgo babhruśmaśruśiroruhaḥ
muṇḍakhaḍgau kheṭaśūle mahākālo vahan karaiḥ

Both in our texts and in the images the *muṇḍa* (severed head) and the *kapāla* (skull-bowl) seem to alternate freely.

69 For one account of how Bhṛṅgin became emaciated, see *Haracaritacintāmaṇi* 6, which recounts how Bhṛṅgin, a convert (since, as the previous chapter recounts, he had been the demon Andhaka and had requested Śiva to transform him into one of his *bhaktas*), was so single-mindedly devoted to Śiva that he refused to worship the universal mother Pārvatī and actually rejected from his body all the fleshy parts that are, according to popular notions of embryology, the legacy of the mother (*prakāśa* 6:15b–16):

. . . svayogena balīyasā

atyajan mātṛkaṃ bhāgaṃ tvaṅmāṃsādi śarīrataḥ
tataḥ prabhṛty asthiśeṣo vavṛte sa gaṇeśvaraḥ
anamraḥ parameśvaryāḥ śivabhaktiparāyaṇaḥ.

His emaciation, though it may be accounted for differently elsewhere, is an invariable characteristic, hence the description we conjectured and found confirmed in E_D: *snāyvasthitvaṅnibaddhāṅgam* ('whose body is made up of sinews, bones and skin'). No mention is made in our text of his having three legs, which he typically does in Cōḻa-period representations (see, for example, the small dancing three-legged figure beneath the left leg of the Naṭeśa at Gangaikondacolapuram (Kaṅkaikkoṇḍacōḻapuram) of which a photograph appears in GAṆAPATI STHAPATI 2002:67). A small image of Bhṛṅgin dancing appears beneath the Sadāśiva of FIG. 45. The prescription of the *Pratiṣṭhālakṣaṇasārasamuccaya* (6:247–8) is more detailed (FIG. 14):

kṛśaḥ śirāvanaddhāṅgas tv asthicarmāvaguṇṭhitaḥ
vṛddharūpaḥ śikhī hṛṣṭaḥ kṣāmakukṣiḥ supāṇḍuraḥ 247
trinetraḥ śūlapāṇiś ca kaupīnī ghṛṣṭakūrcakaḥ
bhṛṅgirītigaṇaś caiva nṛtyan nityaṃ śivāgrataḥ 248

• 247b °guṇṭhitaḥ] *em.*; °guṇḍitaḥ Ed. • 248c °gaṇaś] *em.*; °gaṇāś Ed.

In the *Kriyākramadyotikā* he is also dancing and is given a top-knot (*śikhā*), but there his attributes are a stick and a rosary (§ 26, p. 226):

nirmāṃsavigraho bhṛṅgī śveto daṇḍākṣasūtradhṛk
nṛtyaṃs trinetraḥ saśikho devālokanatatparaḥ

70 *proktarūpayutam*] This refers back to the description of Gaṇapati in verse 6, who in that place is black. We are uncertain about his colour here: we at first accepted the reading *raktaṃ* of the majority of sources, until we became aware of P_3^2's reading, which probably confirms as original the *Mṛgendrapaddhatiṭīkā*'s *tryakṣaṃ*.

71 The point that the bull is *dharma* incarnate is made also in the *Kriyākramadyotikā* (§ 26, p. 227) and in the *Pūrva-Kāmika* (4:473c–474b):

vṛṣo vṛṣākṛtis tryakṣaḥ kundendutuhinadyutiḥ
ādhārabhūto dharmātmā pūjyo nirṛtigocaraḥ.

The identification is made in *Manusmṛti* 8:16a: *vṛṣo hi bhagavān dharmaḥ*. For further details and references, see SANDERSON 2004:437–8, fn. 314 and 318. For the apparent conflation of Nandin and the bull and for the bull being placed in the East, perhaps as a consequence of this conflation, see notes ad 9–12 and ad 67 above.

72 The principal option for the disposition of weapons in the twelve hands of Skanda differs only by one instrument in the *Pūrva-Kāmika*, which has a sword instead of a bell, and the four-handed option given in *pādas* cd is also to be found there (*Pūrva-Kāmika* 4:475–477b):

> *ṣaḍvaktro bālaveṣaś ca dvādaśākṣas tathābhujaḥ*
> *śaktikhaḍgapatākābjaprāsakukkuṭadaṇḍabhṛt*
> *varābhayadhanurbāṇamahāparaśumān api*
> *caturbhujo dvibāhur vā bhavaty ekānanaḥ śriyai*
> *śaktikukkuṭahastas tu varābhayasamanvitaḥ.*

We may understand our verse thus: 'Venerate in the NW the six-faced Śarabhava with twelve eyes [who rests] on the peacock, who is yellow and bears in his [twelve] hands a spear, bell, flag-staff, lotus, cockerel, dart, stick, the gestures of giving and of protection, a bow, an arrow and an axe, or, when he has a single face, with four hands, bearing a spear, the gesture of protection, a cockerel and the gesture of giving!' Elsewhere, there is huge variation in what is held in the twelve arms (a quite different set of prescriptions appears, for example, in *Pratiṣṭhālakṣaṇasārasamuccaya* 6:200–5 and a handful of others are tabulated by L'HERNAULT 1978:210–11).

The arrangement of the attributes in the twelve hands is not certain: if we read them in a single sequence, assuming that the left hands are given first, then the *abhaya* and *varada* both end up on his right side, which is unusual; but we know from the Bengal Sadāśivas that both these gestures can be on the same side. If we read them as a sequence of left and right pairs, then some obvious pairs (again *abhaya* and *varada*, but also bow and arrow) get broken up. And it is odd, if they are in pairs, to have the sixth and seventh (which should not form a pair) linked together in a *dvandva* (*prāsadaṇḍau*). We have therefore preferred the first alternative in our iconographical table (s.v. Skanda). The illustration we provide (FIG. 40) does not appear to hold exactly the same attributes.

The arrangement of attributes intended by Aghoraśiva in the four-handed visualisation is also not certain, but it is probably that given in § 26 on p. 227 of the *Kriyākramadyotikā*, which gives only a four-handed visualisation:

> *caturbhujo bālaveṣaḥ skandaḥ kanakasuprabhaḥ*
> *śaktikukkuṭahastaś ca varābhayasamanvitaḥ*

73 The same two accoutrements of the goddess are to be found in the *Mṛgendra*, which uses the same expression for the second of them: she stands upon a lion (*kriyāpāda* 3:25c: *...harau devī*) and she holds a mirror (*kriyāpāda* 3:24d: *...darpaṇodvahā*). In the *Kriyākramadyotikā* (§ 26, p. 227) she holds also a spear or trident (*śūlādarśakaradvayā*). Note that in *Kiraṇa* 20:34 (quoted in note ad 83–5 below) and in the *Sarvajñānottara* (5:34) the circuit of Gaṇeśvaras actually begins with the goddess in the North, a detail that is followed in the *Prayogamañjarī* (16:64) and in the *Śaivacintāmaṇi* (5:33), a seventeenth-century Orissan manual of worship. The *Mṛgendra*, however, provides a precedent (*kriyāpāda* 3:22c–23b) for beginning in the East.

74 Caṇḍeśvara will be described in 101.

75–82 An *āvaraṇa* of 8 Lokapālas of the cardinal and intermediate directions is common to accounts of mental worship (interior and exterior) and to temple iconography. Thus, as prescribed in the passage of the *Sarvajñānottara* quoted immediately below, we find inward-facing images of them in *vimānas* arranged around the inside of the *prākāra* of the great Tanjore temple (see Fig. 4 in L'HERNAULT 2002:23);[116] in niches around the outside of the *vimāna* of the Airāvateśvara temple in Darasuram (L'HERNAULT 1987, tome 2, Pl. ico. II); and in niches around the outside of the soubassements of the Gopurams of the Darasuram and Chidambaram temples (L'HERNAULT 1987, tome 2, Pl. ico. IV and V). In some places, we find shrines with *liṅgas* instead of images for them, for instance outside the enclosure of the

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[116] In fact, a number of these shrines are locked (e.g. those of Indra and Nirṛti) or no longer house their images; but the splendid over-life-size images of Agni (in the corner of the kitchen, for the placement of which see fn. 114 on p. 168 above), Varuṇa, Vāyu (whom WESSELS-MEVISSEN, 2001:80, appears to have overlooked), and Īśāna can still be seen in their proper positions, and the identity of some of the others can be determined from low-relief sculptures on the *vimānas* above their shrines. L'HERNAULT 2002 gives small reproductions of those mentioned, and also of Yama, in Plate 17 and she observes (2002:24) that their mounts are depicted in many places still visible on the corners of the roofs above them (see WESSELS-MEVISSEN 2001:80 and figures 297–300).

Chidambaram temple (kindly pointed out to us by Mr. Sivaraja DIIXITAR) around the inside of the enclosure of the Aruṇācaleśvara temple (L'HERNAULT, PICHARD, DELOCHE 1990:61, Fig. 36), and along the course of circumambulation round the mountain (*giripradakṣiṇa*) at Tiruvaṇṇāmalai (*ibid.* pp. 15–53). BRUNNER records (1990:21) that they are often represented simply by stone plinths (*pīṭha*) arranged outside the temple compound.

The *Sarvajñānottara* prescribes that shrines (*mandira*) for them should be attached to the enclosing wall of the temple such that they face inwards to face the main shrine (19:35–6, N_1, f. 36v; IFP T. 334, p. 112; GOML MS D 5550 [=M_1], p. 3 of 2nd sequence):

prākārābhyantare 'ṣṭau tu pārśveṣu nyasya mandirān
prāsādābhimukhāḥ kāryā na garbhaṃ tais tu bhedayet 35
indrapāvakadharmeśanirṛtivaruṇānilān
kuberaṃ ca tathaiśānaṃ sthāpayet teṣu devatāḥ 36

• 35b pārśveṣu nyasya mandirān] *conj.*; pārśveṣva ⁻nya mandirāt N_1; pārśve vinyasya mantrirāṭ M_2; pārśve vinyasya mantrarā ⊔ T. 334 • 35cd prāsādābhimukhāḥ kāryā na garbhaṃ tais tu bhedayet] *em.*; prāsādābhimukhā kāryā na garbhan tais tu bhedayet N_1; prāsādābhimukhān kuryāt na garbhaṃ tais tu vedhayet M_2; prāsādāni XdāntidīnaX mukhān kuryānna garbha taistu vedhayet T. 334 • 36ab °dharmeśanirṛtivaruṇānilān] *conj.*; °dharmmeṇā nirṛtirvaruṇānilā N_1; °dharmeśanirṛtivaruṇālayān M_2; °dharmeśanirṝtivaruṇānilāt T. 334

Many Śaiva texts do not trouble actually to list all the Lokapālas and their weapons, presumably because they are considered to belong to the realm of *sāmānyaśāstra*. Perhaps the most detailed pre-tenth-century iconographic account is that of the *Kiraṇa*, which is relatively close to Aghoraśiva's text here (*Kiraṇa* 52:56c–62b):

kuryād indraṃ nṛpaṃ yadvad vajriṇaṃ bahulocanam 56
airāvatagajārūḍhaṃ bhadram apsarasāvṛtam
vahniṃ kuryād ajārūḍhaṃ piṅgalaṃ piṅgalocanam 57
vīrāsanaṃ saptajihvaṃ sākṣasūtraṃ saśaktikam
yamaṃ kuryāt sadaṇḍaṃ tu sakopaṃ mahiṣāsanam 58
tatsamānair vṛtaṃ vīraiḥ kruddhaṃ lokabhayaṅkaram

tathaiva nirṛtiṃ kuryāt khaḍgahastaṃ narāsanam 59
varuṇaṃ pāśahastaṃ tu śvetāṅgaṃ meghavāhanam
kuryāt pītāmbaraṃ vāyuṃ dhūmraṃ dhvajakaraṃ calam 60
mṛgāsanaṃ ca raktākṣaṃ kuberaṃ bhūṣaṇānvitam
meṣārūḍhaṃ gadāhastam pītaṃ īśaḥ sito bhavet 61
śūlahasto vṛṣārūḍho jaṭāmakuṭamaṇḍitaḥ

• 56c yadvad] E_D; yaccad N_1; yacca D^1 • 57c ajārūḍhaṃ] D^1E_D; ajārūpaṃ N_1 • 58a °naṃ saptajihvaṃ] E_D; °nasthaṃ kurvvānaṃ N_1; °naṃ prakurvāṇaṃ D^{1ac}; °nasthaṃ kurvīta D^{1c} • 58cd sadaṇḍaṃ tu sakopaṃ] $N_1D^{1c}E_D$; sakopaṃ tu sadaṇḍaṃ D^{1ac} • 59ab vīraiḥ kruddhaṃ] E_D; vīraṃ kṛṣṇaṃ N_1D^1 • 59c nirṛtiṃ] E_D; nairṭaṃ N_1; naihṛtaṃ D^1 • 60b megha°] E_D; rūpa°N_1D^1 • 60d dhūmraṃ dhvajakaraṃ calam] N_1D^1; dhūmradhvajakarāñcalam E_D • 61c meṣārūḍhaṃ] N_1D^1; narārūḍhaṃ E_D; aśvārūḍhaṃ E_D^{vl} • 61d pītam īśaḥ sito] N_1; pītam īśaṃ sitaṃ D^1; īśānas tu sito E_D • 62ab śūlahasto vṛṣārūḍho jaṭāmakuṭamaṇḍitaḥ] E_D; śūlahasto vṛṣārūḍha jaṭāmakuṭamaṇḍitaḥ N_1; śūlahastaṃ vṛṣārūḍhaṃ jaṭāmukuṭamaṇḍitam D^1

It is probable that the account of the *Somaśambhupaddhati* (SP4, II:129–38) derives from that of the *Kiraṇa* and certain that it in turn served as the direct model for Aghoraśiva, who incorporated it into his *Kriyākramadyotikā* (§ 26, pp. 227–8):

airāvatagajārūḍhaṃ svarṇavarṇaṃ kirīṭinam
sahasranayanaṃ śakraṃ vajrapāṇiṃ vibhāvayet 129
saptārciṣaṃ ca bibhrāṇam akṣamālākamaṇḍalum
jvālāmālākulaṃ raktaṃ śaktihastaṃ chagāsanam 130
kṛtāntaṃ mahiṣārūḍhaṃ daṇḍahastaṃ bhayānakam
kālapāśadharaṃ kālaṃ dhyāyed dakṣiṇadikpatim 131
raktanetraṃ śavārūḍhaṃ nīlotpaladalaprabham
kṛpāṇapāṇim asraughaṃ pibantaṃ rākṣaseśvaram 132
nāgapāśadharaṃ hṛṣṭaṃ ratnaughadyutivigraham
śaśāṅkadhavalaṃ dhyāyed varuṇaṃ makarāsanam 133
āpīnaṃ haritacchāyaṃ viloladhvajadhāriṇam
prāṇabhūtaṃ ca bhūtānāṃ hariṇasthaṃ samīraṇam 134
kuberaṃ meṣam āsīnaṃ sagarvaṃ kharvavigraham
svarṇacchāyaṃ gadāhastam uttarāśāpatiṃ smaret 135

īśānaṃ vṛṣabhārūḍhaṃ triśūlavyāladhāriṇam
śaraccandrāvadātaṃ ca candramauliṃ trilocanam 136
anantaṃ puṇḍarīkākṣaṃ phaṇādaśaśatair yutam
vidyuddāmapratīkāśaṃ kūrmārūḍhaṃ prapūjayet 137
pīnaṃ pītaṇ caturbāhuṃ brahmāṇaṃ caturānanam
haṃsayānaṃ ca bibhrāṇaṃ daṇḍākṣasrukkamaṇḍalum 138

• 133c ratnaugha°] Brunner; raktaugha° *Kriyākramadyotikā* • 135a meṣam āsīnam] Brunner; manujāsīnam MS D, *Kriyākramadyotikā* • 135c svarṇacchāyaṃ] Brunner; raktacchāyaṃ *Kriyākramadyotikā* • 137b °śatair Brunner; °śatī° *Kriyākramadyotikā* (which inverts the order of verses 137 and 138) • 137d prapūjayet] Brunner; kṛtāñjalim MS D, *Kriyākramadyotikā*

We have not discussed early variation in the lists of Lokapālas, nor have we provided illustrations of them, since we may instead refer the reader to the monograph of Wessels-Mevissen 2001.

77 It seemed odd to us that Yama should have been described as *cārulocanam*, the epithet transmitted by almost all our manuscripts, and we were of course tempted to adopt E_D's *ghoradarśanam*, but hesitated because of the suspicion that it might be a rather free guess on the part of the editor; the discovery of P_3^2 presented us with the reading *ghoralocanam*, which we have adopted.

81 In place of Kubera, some tantric texts give Soma as the protector of the North (e.g. *Jayākhyasaṃhitā* 7:74, *Pārameśvarasaṃhitā* 11:98c–99b [=*Īśvarasaṃhitā*[117] 9:96]). Instead of the mace (*gadā*), the *Pārameśvarasaṃhitā* assigns Soma a weapon called Śiśira, which is mentioned as the weapon of Soma in *Rāmāyaṇa* 1.26:19. Most Saiddhāntika sources, however, follow the *Kiraṇa* and *Sarvajñānottara* in having Kubera. Rare exceptions are the *Svāyambhuvasūtrasaṅgraha* (4:67) and the *Uttara-Kāraṇa* (e.g. 24:230). (Soma appears also among the mantras of the Lokapālas after SP 1, I:71 in the text that Brunner has accepted, but the KSTS edition there has Kubera, which should be adopted in the light of the quotation given in the note ad 75–82.)

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[117] For the dependency of the *Īśvarasaṃhitā* on the *Pārameśvarasaṃhitā*, see Matsubara 1994:28–31.

As reflected in the apparatus to the passages of the *Kiraṇa* and the *Somaśambhupaddhati* quoted in the note ad 75–82 above, there is confusion about Kubera's vehicle. Śaiva texts appear to favour the ram over a human vehicle (thus also *Pratiṣṭhālakṣaṇasārasamuccaya* 6:316), but our text has him sitting on his treasure instead. (Cf. RAO 1914, Vol. II, Part II, p. 536.) In South Indian representations, for instance that of the sequence of all the ten Lokapālas of our text carved in relief into three walls of the cella containing the high Cōḻa life-size, free-standing Bhikṣāṭanamūrti at Brahmadesam (near Tirunelveli), Kubera appears instead upon a horse.

83–5 Brahmā is said here to be visualised in the form that has been described above (*proktākāram*), but this must presumably refer only to such details as his beard and colour (yellow), since he holds different attributes in verse 14.

tatraivordhvadiśānātham] We assume that this means that Brahmā is to be visualised also in the NE, this being a way of representing the upwards direction on a flat plane (see note on 22). Viṣṇu is not explicitly said to be placed in the SW (to represent downwards), but we may assume that this is intended. The inclusion of these guardians of the ninth and tenth directions is not invariable: we have seen them included in the *Somaśambhupaddhati* 4, II:137–8 (quoted in the note on 75–82 above), and this is typical in later sources, but we have seen them omitted in *Kiraṇa* 52:56ff (quoted above in the same note), and they are also omitted, for instance, in *Padmasaṃhitā kriyāpāda* 10:135 and *Viṣvaksenasaṃhitā* 5:33 and 20:182, and in the *Pratiṣṭhālakṣaṇasārasamuccaya*'s account of Lokapālas (6:310–17). In the *Jayākhyasaṃhitā*, all ten appear, but Viṣṇu is replaced by the serpent Śeṣa (13:121).[118] The same is the case (though the name given is Ananta) in *Pārameśvarasaṃhitā* 11:100c–101b [=*Īśvarasaṃhitā* 9:98], in *Ajita* 20:221, in *Prayogamañjarī* 16:66. (We should note that their weapons also differ in the Vaiṣṇava sources (see note ad 94–5 below).) The *Mṛgendra* is not explicit on the point, but Nārāyaṇakaṇṭha's commentary (on *kriyāpāda* 3:22c–24b) reveals that he does not include them, since he gives a list of only 8 vehicles on which the Lokapālas are mounted. BRUNNER plausibly suggests that they are a relatively recent addition (1998:120, fn. 280). But they go back at least to the time of the *Kiraṇa*, for, although they may be missing from the iconographical prescriptions of its chapter 52, they are listed in its account of the circuits in chapter 20, the text of which is defective in the edition and therefore worth quoting (*Kiraṇa* 20:33ff):

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[118] RASTELLI (1999:308) mistakenly records that the serpent is to be placed at the top.

nyastvānantaṃ puraḥ sūkṣmaṃ nyaset paścāc chivottamam
ekanetraikarudrau ca trimūrtiṃ śrīgalaṃ tathā 33
śikhaṇḍiṃ nyasya raktāṅgaṃ paścāt pītāmbikāṃ nyaset
śuddhavaiḍūryavac caṇḍaṃ nandiḥ syāt padmarāgavat 34
haritas tu mahākālo bisinīpatravad gaṇaḥ
kundavad vṛṣabho bhṛṅgī ṣaṇmukho vidrumaṃ yathā 35
udagdiktaḥ kramān nyastvā vāyavyāntān gaṇeśvarān
indro vahnir yamo rakṣo vārir vāyur dhanādhipaḥ 36
īśāno brahma viṣṇuś ca pūrvād ārabhya pūjayet
hemapiṅgaladhūmrāmbubisinīkundacandravat
pravālakendunīlaval lokeśāś ca kramoditāḥ 37
nyastvā vajraṃ nyasec chaktiṃ daṇḍaṃ khaḍgaṃ ca bandhanam
dhvajaṃ gadāṃ triśūlaṃ ca padmaṃ cakraṃ kramān nyaset 38

• 33a puraḥ] E_D; punaḥ $N_1D^1E_D^{vl}$ • 33c ekanetraikarudrau ca] E_D; ekanekaikarudrastu N_1; ekenaikaikarudraṃ tu D^1 • 33d śrīgalaṃ tathā] N_1D^1; śrīgaLaṃ nyaset E_D • 34ab śikhaṇḍiṃ nyasya raktāṅgaṃ paścāt pītāmbikāṃ nyaset] *conj.*; śikhaṇḍi nyasya raktāṃgaṃ paścāt pītāmbikāmyaset N_1; śikhaṇḍinaṃ nyasya raktāṅgaṃ paścāt pītāmbikāṃ nyaset] D^1; śikhaṇḍinaṃ ca vidyeśān raktān(rakta E_D^{vl}) pītāmbarānnyaset E_D • 34d nandiḥ syāt] *conj.*; nandi syāt N_1; nandī syāt D^1; nandinaṃ E_D • 35b bisinīpatravad gaṇaḥ] *em.*; bhisinīyatravad gaṇaḥ N_1; bi(bhi D^{1ac})śinīpatravad gaṇaḥ D^1; *om.* E_D (eyeskip) • 35c–37a] D^1; *om.* E_D (eyeskip) • 35c bhṛṅgī] D^1; bhṛṅgi N_1 • 36ab udagdiktaḥ kramān nyastvā vāyavyāntān gaṇeśvarān] *conj.*; udadigktaḥ kramān nyastvā vāyavyāntā gaṇeśvarāḥ N_1; udagdikṣu kramān nyastvā vāyavyānte gaṇeśvarāḥ D^1 • 36cd rakṣo vārir] *conj.*; rakṣorvārir N_1D^1 • 37b pūrvād] D^1; pūrvār N_1 • 37c pravālakendunīlaval] *conj.* (*unmetrical*); pravālakendunīlava N_1; pravālakendranīleval D^1; pravālakendranīlābhā E_D • 37d lokeśāś ca kramoditāḥ] E_D; lokeśāśakramāditaḥ N_1; lokeśāḥ sakramāditāḥ D^1 • 38ab nyastvā vajraṃ nyasec chaktiṃ daṇḍaṃ khaḍgaṃ ca] E_D; nyastā vajraṃ nyasec chaktir daṇḍakhaḍgo tha N_1; nyastaṃ vajrāṃkuśe śaktirdaṇḍaḥ khaḍgo 'tha D^1 • 38c dhvajaṃ gadāṃ triśūlaṃ ca] E_D; dhvajo gadā tṛśūlaṃ ca N_1; dhvajo gadā triśūlaṃ ca D^1 • 38d kramān nyaset] D^1; kramā nyaset N_1; ca vinyaset E_D

Another early context in which the directions of Up and Down occur is that of cosmography. The 100 Rudras that bear the egg of Brahmā are divided into ten groups in the ten directions and said to have the power of the Lord of their direction. The names of the Rudras of Up and Down appear (with various corruptions) in *Niśvāsa Guhyasūtra* 7:101–5 (f. 64r), *Svāyambhuvasūtrasaṅgraha* 4:58–62, *Kiraṇa* 8:105c–108b, *Tantrasadbhāva* 10:685–8, *Mataṅgavidyāpāda* 23:14–16 and 23:41–3 and (without mention of the Lokapālas) in *Mṛgendravidyāpāda* 13:133c–135b and *Sarvajñānottara* 9:49 and 9:59. In what are probably the two most ancient of these passages, namely those of the *Niśvāsa Guhyasūtra* and the *Svāyambhuvasūtrasaṅgraha*, the guardian of Down is Ananta, but the guardian of Up is Śambhu instead of Brahmā. In the *Parākhya* too, when the 100 Rudras are reduced to a list of 10 principals (5:143), it is Śambhu and Ananta who rule Up and Down.

Thus it seems that the earliest Śaiva guardians of Up and Down were Śambhu and Ananta respectively, and that these were supplanted by Brahmā and Viṣṇu, conceivably because this echoed the Śaiva myth of Śiva's appearance as a cosmic *liṅga* of which Viṣṇu and Brahmā were unable to find respectively the bottom and the top.

As for 85cd, as we have constituted it, we take it to mean: 'alternatively, I venerate him as four-armed and three-faced, resting on the serpent as his bed.' In other words, we assume that the first visualisation is of Kṛṣṇa, given in 84–85b, and that the second is of a cosmic Viṣṇu. The attributes of the four arms are presumably the same for both.

88–95 There are similarities in the visualisations and even in the wording of the descriptions of the *āyudhapuruṣas* that are the weapons of the Lokapālas quoted with attribution to the *Viṣṇudharmottara* by MANI (1985:42–3), who is in turn quoting from RAO (1914, Vol. 1, Part II, Appendix C, p. 78). The passage of parallel descriptions, which we have not been able to trace in the *Viṣṇudharmottara*, therefore helps us to correct our text, but it can also be somewhat corrected against ours, and against what may in fact be one of its sources, namely the *Kriyākramadyotikā*, which gives many of the same visualisations in § 26 on p. 229, begining with a half-line that Rao does not quote: *vajraṃ syāt puruṣaḥ sthūlaḥ karkaśo 'tidṛḍho balī.* Rao begins as follows:

> *śaktis tu yoṣidākārā lohitāṅgī trikāśritā*[119]
> *daṇḍo 'pi puruṣaḥ kṛṣṇo ghoro lohitalocanaḥ*[120]
> *khaḍgaś ca puruṣaḥ śyāmaśarīraḥ kruddhalocanaḥ*
> *pāśaḥ saptaphaṇaḥ sarpapuruṣaḥ pucchasaṃyutaḥ*[121]
> *dhvajas tu puruṣaḥ pīto vyāvṛtāsyo mahābhujaḥ*[122]
> *gadā pītaprabhā kanyā supīnajaghanasthalā*
> *triśūlaṃ puruṣo divyaḥ subhrūḥ śyāmakalevaraḥ*[123]

The remaining descriptions in Rao's passage are not parallel with ours:

> *śaṅkho 'pi puruṣo divyaḥ śuklāṅgaḥ śubhalocanaḥ*
> *hetir †bahutithī sā† strī bhindiḥ śyāmatanuḥ pumān*
> *śaraḥ syāt puruṣo divyo raktāṅgo divyalocanaḥ*
> *dhanuḥ strī padmaraktābhā mūrdhni pūritacāpabhṛt*
> *evam astrāṇi pūjyāni jānīyāt pārameśvare*[124]
> *uktānāṃ caiva sarveṣāṃ mūrdhni svāyudhalāñchanam*
> *bhujau dvau tu prakartavyau skandhalagnau sadā budhaiḥ.*

The *Kriyākramadyotikā*, however, (*ibid.*) adds two more parallel half-lines:

> *padmaṃ ca puruṣo divyaḥ śuklāṅgaḥ śubhalocanaḥ*
> *śatāracakrabhṛn mūrdhni cakraḥ śyāmatanuḥ pumān*

The *Mataṅga* does not describe each in detail, but gives the general instruction that their heads should be marked in some way with the weapons they represent before specifying the material of which each should be made (*kriyāpāda* 14:15):

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[119] trikāśritā] *conj.*; vṛkāśritā Rao; trikoṇagā *Kriyākramadyotikā*. It is more plausible that she should stand on a triangle (*trikoṇa* in our text), a symbol of female power, than on a wolf. Mani implies (1985:39) that 'Agamic texts' give the wolf as her vehicle, but he cites none, and we assume that he is basing himself on this passage alone.

[120] kṛṣṇo ghoro] Rao; kṛṣṇavapur *Kriyākramadyotikā*

[121] sarpa°] Rao; sarpaḥ *Kriyākramadyotikā*

[122] mahābhujaḥ] *Kriyākramadyotikā*; mahābalaḥ Rao

[123] divyaḥ subhrūḥ śyāmakalevaraḥ] Rao; divyo nabhaśśyāmakalebaraḥ *Kriyākramadyotikā*

[124] pūjyāni jānīyāt pārameśvare] *conj.*; pūtāni jānīyāt parameśvare Rao

> *vajrādīnāṃ tu rūpāṇi prakurvīta śivāstravit*
> *svāstrordhvaśirasaḥ sarve kartavyāś cāstranāyakāḥ.*

Very different visualisations appear in *Pārameśvarasaṃhitā* 11:120ff [=*Īśvarasaṃhitā* 9:118ff], where there is no mention of their heads wearing or having the shape of the implements they represent. We have not been able to find South Indian stone images of these figures, unless one were to include the Pallava-period watchmen at the entrances to Śaiva shrines that appear to represent the *triśūla* (see FIG. 24). (The watchmen that represent the *paraśu* are not relevant since none of the guardians of the directions holds an axe.) We have, however, seen what appears to be a complete set of all ten of the *āyudhapuruṣas* of the Lokapālas that belongs to a buried horde of fine Cōḻa bronze sculptures discovered by chance in 2003 and dug up from inside the outer *prākāra* of the Agnīśvara temple in Tirupugalur (Tirupukalūr), Nannilam Taluk, Tanjore District. The sculptures have not yet been thoroughly cleaned and restored and we were only able to examine them (without photographing them) in a poor light from behind bars. Each appears to be a little over a foot high and with a single pair of hands clasped in *añjali*. Each one stands and has his or her distinctive weapon rising out of his or her headdress. No mention is made in our text of the postures of these figures, but the *Kriyākramadyotikā* (§ 26, p. 229) has them on lotuses with hands clasped in *añjali*:

> *sarvāṇy añjalihastāni padmasaṃsthāni pūrvataḥ*
> *vajrādyaṅkitaśīrṣāṇi bhāvayet pañcamāvṛtau*

Since we have no older images to show, we have included a reproduction of a modern engraving of a *triśūlapuruṣa* (FIG. 12) in a book of miscellaneous illustrations relating to *pūjā* published from Devakottai.

From perusing GIULIANO 2001, which deals almost exclusively with *vajrapuruṣa*, we feel that the investigation of the iconography of *āyudhapuruṣas* is in the hands of someone much more competent than ourselves.

93c The reading *triśūlacihnaśirasaṃ* of P_3^2 would enable us to dispense with the somewhat banal *śaśvat*, but it receives no support from the many other sources that give testimony here and we have therefore decided to treat it as an invention of the scribe of P_3^2 or a close antecedent.

94–5 In Vaiṣṇava texts that have Ananta for the downward direction (but not in Śaiva texts, such as the *Ajita* or the *Prayogamañjarī*), his implement is the ploughshare (*sīra*, *lāṅgala*, *hala*) (*Jayākhyasaṃhitā* 7:86–87b, *Pārameśvarasaṃhitā* 11:128c–129b [=*Īśvarasaṃhitā* 9:126]). The *Pārameśvarasaṃhitā* also supplants Brahmā's lotus with a club (*musala*) (11:129c–130 [=*Īśvarasaṃhitā* 9:127–128b]). *Somaśambhupaddhati* 4, II:137–8 (quoted above in note ad 75–82) do not mention the weapons of the Ananta and Brahmā as Lokapālas, but they are given as the *cakra* and the in SP 4, II:111.

96 For tantric developments of the Vedic notion that fire has seven tongues see BRUNNER s.v. *agnijihvā* in *Tāntrikābhidhānakośa* I and TÖRZSÖK s.v. *jihvā* in *Tāntrikābhidhānakośa* II.

The fire in the initiate's obligatory daily fire-rituals (*agnikārya*) is conceived of as being born from the union of Śiva and Śakti, who in this context may be known as Vāgīśa and Vāgīśī, and is then given a number of life-cycle rites, including that of 'name-giving' (*nāmakaraṇa*, in which it is given the name Śivāgni (see, e.g. *Mṛgendrakriyāpāda* 6:4ff; *Somaśambhupaddhati* SP1 4:8ff, KSTS 258c–259b). The five faces referred to are of course those of the five *brahmamantras*.

97 *āśrayānuguṇānvitam* is problematic: we are assuming that it means 'with qualities appropriate to the locus', though this is perhaps rather a translation of *āśrayānuguṇaguṇānvitam*. What it means, then, is that fire should be visualised as Sadāśiva, but as a Sadāśiva with some of the qualities of fire. In the *Kriyākramadyotikā* (§ 21, p. 171), Aghoraśiva actually first prescribes visualising fire as Brahmā, but then adds that alternatively one may visualise fire as a red Śiva: *yadvā sa ca raktatanus tryakṣaḥ śivāyudhabhujānvitaḥ*. It is presumably this alternative prescription that is followed in our text.

We have adopted E$_D$'s *havirādāna°*, but perhaps one could defend the transmitted *havirādanatatparam* by assuming it to consist of the verbal noun *adana* (from √*ad*, 'to eat') with the verbal prefix *ā*. (*haviradana°* would be unmetrical, since either the second or third syllable of the *pāda* should be long.) We are not aware of any other attestation of such a word. It could be argued that 'eating the oblations' is more appropriate of Śivāgni than 'taking the oblations', which is what Agni does.

98 The classes of deities to whom *bali* is first offered (the *antarbali*) at the end of the *agnikārya* are, according to the *mantras* after *Somaśambhupaddhati* 1, IV:60, KSTS 275c–276b and *Kriyākramadyotikā* § 60, pp. 127–8, and according to *Pūrva-Kāmika* 8:107–110: Rudra, Mātṛ, Gaṇa, Yakṣa, Graha, Asura, Rākṣasa, Nāga, Nakṣatra, Rāśi, Viśva and the Kṣetrapāla. (Lists in earlier sources seem not to be so specific.) We have accordingly adopted *sagrahāṃs tān/ vande daityān atha*, which might be rendered: '. . . and I venerate those Asuras, together with the Grahas'.

The fanged black Kṣetrapāla holding a spear (or trident?) and with reddish discoloured hair that stands on end is, at least in form, a type of Bhairava, with whom the Kṣetrapāla is commonly associated (see, e.g., LADRECH 2002:167, n. 8). We have not been able to find a parallel for the rather simple iconographical form that appears here, even though we have to hand now the photographic survey of a thousand odd Bhairavas published on CD by LADRECH (2004). By far the commonest in the Tamil-speaking South is a four-armed type that we have illustrated (FIG. 42), whose front arms carry the trident (on the deity's right) and a *kapāla*. In temples of the Cōḻa-period or later, it is typical to have a four-armed representation of Kṣetrapāla of this type placed against the wall of the innermost *prākāra* in the North East corner. There are, however, two-armed versions included in LADRECH 2004 that are similar in all respects except that they have only the front two arms (e.g. IFP photothèque numbers 174-3, 295-6, 1138-7, 2038-7, 2038-8). It is perhaps conceivable that Aghoraśiva in fact has in mind such a two-armed form and omits to mention the *kapāla* held in the left-hand, since he is fitting a sketchy description into less than a half-line. As for the simple two-armed form discussed by LADRECH 2002, it bears a club rather than a *śūla* and may be 'late' (but cf. the Kṣetrapāla, not explicitly identified with Bhairava, of *Jayākhyasaṃhitā* 7:29). NAGASWAMY's recent article (entitled 'Kṣetrapāla' 2003:148–57) argues that Kṣetrapāla should be distinguished from Bhairava because of the former's protective function (2003:149), gathers together a number of iconographic prescriptions for two-, four-, six- and eight-armed Kṣetrapālas and refers to some bronze and stone examples in South India. None corresponds to the prescription in our text, which is similar to that of *Pratiṣṭhālakṣaṇasārasamuccaya* (6:325), except that the latter is for many Kṣetrapālas (FIG. 41):

> *babhrukeśogradaṃṣṭrāsyāḥ kṛṣṇavarṇā bhayaṅkarāḥ*
> *kapālamālinaḥ śūladhāriṇaḥ kṣetrapālakāḥ.*

99 In the *Kriyākramadyotikā*, after the rite titled *japadāna* that partly consists in the declamation of *Svāyambhuvasūtrasaṅgraha* 18:36–8 (= *Somaśambhupaddhati* 1, III:95, 97–8, KSTS 210, 212–13), the veneration of Śiva in the body of the *guru* is prescribed (§ 53, p. 119): *tad anu devasyāgneyadigbhāge sakṛtprayogeṇāsanaṃ ṣaḍutthaṃ*[125] *vā dattvā, tatra mūrtitvena gurumūrtiṃ*[126] *mūrtimantreṇa vinyasya, tasyāṃ śivam āvāhya, pādyādikaṃ dattvā, gandhapuṣpādibhir abhyarcya, śivaṃ dhyātvā, 'śrīmaddeśikapādebhyaḥ saśaktibhyo namo namaḥ' ityādistotrādibhis toṣayet.* The body of the *guru* is alluded to at this point in the *Somaśambhupaddhati*, but as part of a list of possible substrates of worship, including the book (presumably a reference to the veneration of the *vidyāpīṭha*). It is perhaps Aghoraśiva's innovation to include the veneration of Śiva in the *guru*'s body and in the *vidyāpīṭha* as stages in the daily ritual.

100 The verse that Aghoraśiva offers in *Kriyākramadyotikā* § 54, p. 120, is extremely similar:

sakalājñānahaṃ viśvavijñānapradam īśvaram
vidyāpīṭhastham ādṛtya manovāgvigrahair namaḥ.

Nirmalamaṇi explains (p. 120) that *vidyāpīṭha* means one's own Śaiva scripture in general or one's own particular scripture (when imagined as a throne for the Lord): *vidyāpīṭhaṃ tāvat śrīmanmṛgendrādisvasvasaṃhitā.* BRUNNER has a few words to say on the subject in her annotation to *Mṛgendrakriyāpāda* 3:56c–57b, which mentions this form of worship (1985:73, fn. 4).

101 Essentially the same visualisation is given in the *Somaśambhupaddhati* (SP1, V:2–4, KSTS 292c–295b) as also in the *Pratiṣṭhālakṣaṇasārasamuccaya*, but snakes are added to his wrists and to make his sacred thread and no mention is made of a tiger-skin (*Pratiṣṭhālakṣaṇasārasamuccaya* 17:15d–17):

...prāgvac caṇḍeśvaraṃ yajet 15
dhyāyen navāmbudābhāsaṃ caturvaktraṃ caturbhujam
tryakṣaṃ candrajaṭājūṭaṃ dīptāsyaṃ phaṇikaṅkaṇam 16

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[125] This designates the throne of worship, or perhaps in some contexts an abbreviated throne of worship, in which there are six essential elements: the mantras of Ananta, Dharma, Jñāna, Vairāgya, Aiśvarya and the lotus. See BRUNNER 1963:128, fn. 2.

[126] gurumūrtiṃ] *conj.*; gurumūrtī Ed.

śūlaṭaṅkodyatakaraṃ kamaṇḍalvakṣamālinam
mahoragopavītaṃ ca prapannārtivināśanam 17

• 16a navāmbu°] *em.*; na vāmbu° Ed. • 17a °dyatakaraṃ] *conj.*; °dyataṃ hastaṃ Ed. • 17b °mālinam] *conj.*; °mālikam Ed. (The conjectures are supported by the readings of the manuscript of the *Mayasaṅgraha* and by its commentary, the *Bhāvacūḍāmaṇi* [f. 61v] : see below.)

'...He should worship Caṇḍeśvara as before; he should visualise him as the colour of new rain-clouds, four-faced, four-armed, three-eyed, with a moon on his crown of matted locks, with glowing faces, with snakes as bracelets, his raised hands holding a trident and hatchet, equipped with small water-pot and rosary, a sacred-thread made of a great serpent, the destruction of afflictions for those who approach him.'

We also find the same visualisation, with snakes added, in the *Kriyākramadyotikā* (§ 26, p. 227):

caṇḍeśvaraś caturbāhuś caturvaktras trilocanaḥ
bibhrat kamaṇḍaluṃ śūlam akṣasūtraṃ paraśvadham
mahoragopavītāḍhyas tannivartitakaṅkaṇaḥ
dhyeyo navāmbudābhāsaḥ samayādiniyāmakaḥ

The snakes are also to be found in the visualisation of the *Jñānaratnāvalī*, which also has four faces and seems to have the attributes paired in the same way as in the *Pratiṣṭhālakṣaṇasārasamuccaya* (GOML R 14898, pp. 139): *śūlaṃ kamaṇḍaluṃ vāme dakṣe*[127] *ṭaṅkākṣamālinīm* (scil. *mūrtim*). For this four-armed, four-faced visualisation in the *paddhatis*, the only scriptural precedents we have found are those in the *Mayasaṅgraha* and the *Mohacūḍottara*. The first of these was evidently the source for the *Pratiṣṭhālakṣaṇasārasamuccaya*, the above-quoted visualisation of which (17:16–17) is to be found on f. 45r of the fragmentary *codex unicus* of the *Mayasaṅgraha*, and it seems to be echoed too in the visualisation of the *Kriyākramadyotikā*. The *Mohacūḍottara*'s visualisation is as follows (f. 35v):

kṛṣṇavarṇaṃ caturvaktraṃ tryakṣaṃ caṇḍāhibhūṣaṇam
śūlaṭaṅkakaraṃ bhīmaṃ kamaṇḍalvakṣamālinam.

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[127] vāme dakṣe] *conj.*; vāmadakṣo MS

The *Bṛhatkālottara* may intend to give two visualisations, the first of which may the same as that of our text, but the text is not clear (*caṇḍayāgapaṭala* 13c–14: NGMPP B 25/2, f. 51r; B 24/59, f. 45r):

> *śūlaṭaṅkadharaṃ dhyāyet kamaṇḍalvakṣasūtriṇam* 13
> *mahābhujaṃ mahoraskaṃ bhinnāñjanacayopamam*
> *ekavaktraṃ trinetraṃ ca taṃkākṣamabhayapradam* 14

• 13c śūlataṅkadharaṃ dhyāyet] B 24/59; śūlāṃkuśakaraṃ dhyāyet B 25/2 • 13d °sūtriṇam] *em.*; °sūtrikam B 24/59; °sūtraṇam B 25/2 • 14a mahoraskaṃ] B 24/59; gameraska B 25/2 • 14c ekavaktraṃ] B 25/2; evavaktraṃ B 24/59

This divinity is very commonly represented, and apparently from early times,[128] in South Indian temples, but not, it seems, in other parts of the sub-continent (DE MALLMANN 1963:66). But this absence in the North may be the result of his not having been recognised. SANDERSON (2004:437, fn. 317) has pointed out that although no images of Caṇḍeśvara appear to have been discovered in Cambodia, a handful of

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[128] In the Pallava area, the earliest images, pointed out to us by Valérie GILLET are perhaps those of the Kailāsanātha in Kancheepuram. Among these is a free-standing image that has been placed in front of the Caṇḍeśvara that has been carved in relief in the North-East of the *prākāra*; but this, as Valérie GILLET has kindly shown us, must have been placed there (or perhaps re-placed) recently, since it is not there in an earlier photograph of the IFP.

Note also that the rock-cut images of Caṇḍeśvara outside six of the Śaiva caves at Bhairavakoṇḍa (in Kanigiri Taluk, Nellur District, Andhra Pradesh) are to the North East of the *liṅgas* to which they belong: see PATTABIRAMIN 1971, Plates XXXVII, XLII, XLV, L, LVI, LVIII. In these cases, however, the position of these figures to the North-East of the *liṅgas* might simply be an accidental result of their being placed as guardians of the each shrine's right flank, facing Gaṇeśa, the counterpart 'doorkeeper' on the left flank. This arrangement is thus closely comparable with what we find at Arittapatti (Ariṭṭāpaṭṭi) and at Devarmalai, where the figures face the approaching worshipper with Gaṇeśa on the worshipper's right instead of the left (see FIG. 32 and discussion thereof).

A clearer case, however, is that of the Caṇḍeśvara sculpted out of the rock around the turn of the eighth to the ninth century to the North East of the *liṅgas* in the Vāgīśvara shrine at Malaiyadipatti (Malaiyaṭipaṭṭi), for here it seems certain that the figure has been placed in the North East because it was required to be there: see FIG. 35 and discussion thereof.

Perhaps among the earliest datable evidence for a cult-statue of Caṇḍeśvara being placed in a separate walled shrine within the inner *prākāra* to the North-East of the principle shrine is a mid-tenth-century Vaṭṭeḻuttu inscription on the outside of the North wall of just such a shrine (SII, vol. XIV, No. 68, p. 46), which was pointed out to GOODALL in situ by To. PARAMASIVAN.

Cambodian inscriptions refer to his having been installed in temples there.

What is distinctive in most early (i.e. pre-Cōḻa or early Cōḻa) Southern sculptures is his mop of matted hair (*jaṭābhāra* as opposed to *jaṭāmukuṭa*), his axe[129] and his seated posture with one leg down (see FIG. 36). Some of these early images, however, carry a club instead of an axe (see FIGS. 31 and 33), which leads some to speculate about some link (perhaps only one of iconographical confusion: see FIG. 32 and description thereof) with Lakulīśa and, furthermore, might appear to suggest that they might have belonged to a period before the South Indian super-*bhakta* (in whose legend the axe is crucial) had come to be identified with the consumer of *nirmālya*. Already in the *Tēvāram*, however, beside the plentiful references to Caṇḍeśvara cutting off his father's legs (e.g. 4.65:6, 7.39:3, etc.), we also find what appear to be allusions to his receiving *nirmālya*.[130] Furthermore, as pointed out to us by Emmanuel FRANCIS (letter of 18.vii.2005), in the version of the myth recounted by Cēkkiḻār in his *Periyapurāṇam*, Caṇḍeśvara reaches out for a stick to smite his father's legs and the stick transforms itself into an axe;[131] in other words, even the South Indian *bhakta*

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[129] The earliest surviving 'descriptions' give him this feature: Ur-*Skandapurāṇa* 170:3cd: *caṇḍeśvaraś caṇḍavapur mahātmā jvalatpradīptograkuṭhārapāṇiḥ*; *Niśvāsa Mūlasūtra* 5:22cd, f. 21r, (after an account of *dīkṣā*): *aparedyur yajed devaṃ caṇḍīśaṃ ṭaṅkadhāriṇam*. Cf. *Kiraṇa* 23:7cd.

[130] See, e.g., 1.106:5ab (of Ñānacampantar):

eṇ ticaiyōr makiḻa eḻil mālai-y-um pōṉakam-um paṇṭu
caṇṭi toḻa aḷittāṉ avaṉ tāḻum iṭam viṉavil...

'If you ask about the place where, in olden times, while the Lords of the eight directions rejoiced, and Caṇḍeśvara prayed for beautiful garlands and food, He who gave, bending down [to give them(?) resides]...'. See also 7.65:2a (of Cuntarar): *aṇikoḷ āṭai am pūṇ maṇimālai amutuceyta amutam peṟu caṇṭi....* 'Caṇḍeśvara, who receives garlands of jewels and beautiful gold and garments that [He] had taken and worn, [and who receives] the food offering (*amutu*) which has been made nectar [by having been eaten by Him], ...'

[131] *Periyapurāṇam* 1256:

cintum poḻutil atu nōkkuñ ciṟuvar iṟaiyiṟ ṟīyōṉait
tantai-y-eṉavē-y-aṟintavaṉ ṟaṉ ṟāḷkaḷ cintun takutiyiṉāṉ
muntai maruṅku kiṭanta kōl eṭuttārkk' atuvē muṟaimaiyiṉāl
vantu maḻuvāyiṭa-v-eṟintār; maṇ mēl vīḻntāṉ maṟaiyōṉ um.

'While [the milk] was spilling, the child watching it realised that his father was wicked towards God, [and] because his [father's] feet deserved [punishment for] spilling [the milk], he took the stick that was lying just in front of him—that same [stick] went and transformed for him as he took it, by [divine] means, into an axe—and he hurled it. And the might reasonably be shown with a stick/club instead of with an axe. It is conceivable that Caṇḍeśvara's popularity in South Indian mythology played some rôle in his being so frequently represented (unlike so many other ancillary deities, for cf. note ad 14–15a), but it seems probable that his functions in Saiddhāntika ritual (as the consumer of *nirmālya* and the punisher of transgressions, such as mistakes and deficiencies in the performance of ritual) were the primary cause (cf. fn. 114 on p. 167 above).

In the Cōḻa-period, he retains the same posture, but his mop of hair is typically wrapped up into a chignon (*jaṭāmukuṭa*). Images of a seated Caṇḍeśvara with four arms are rare (see FIG. 39). DE MALLMANN (1963:65–6), however, has encountered the same four-faced, four-armed visualisation in the *Agnipurāṇa* (76:8–9) as in our text and identified and published (Pl. IV) an image of what appears to be a Cōḻa-period sculpture in the Musée Guimet. There the disposition of weapons, if we assume that those of the right and left upper hands (from the perspective of the worshipped deity) are mentioned first and then the right and left lower hands, seems to be exactly that of *Agnipurāṇa* 76:8cd (*śūlaṭaṅkadharaṃ kṛṣṇaṃ sākṣasūtrakamaṇḍalum*), though the upper left arm is broken off and the trident therefore cannot be verified. Our verse, if we assume the mirror pattern (starting with the upper left and upper right and finishing with the lower right), also gives exactly this disposition. Another such image, with the same arm broken, has been identified by HARLE (1963:108) in the Tanjore Art Gallery. We have found one other seated four-armed form that closely corresponds to our prescription (FIG. 37), but there the 'trident' has exchanged places with the axe. Four-armed, four-faced standing forms of Caṇḍeśvara are to be found on the four Chidambaram gateways, the Western one among which was probably labelled Ādicaṇḍeśvara (see HARLE 1963:107–8 and plates 140–1).

Aside from the visualisation of the *Pratiṣṭhālakṣaṇasārasamuccaya* that we have cited, there is another one given of him (among other Gaṇeśvaras) in 6:183 in which he is two-armed:

> *śvetas tryakṣo dvibāhuś ca jaṭī ṭaṅkākṣamālikaḥ*
> *pracaṇḍo daṇḍadhārī ca kāryaś caṇḍeśvaro mahān.*

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brahmin fell upon the ground.'

For an alternative rendering of the tricky syntax of this verse, see the translation of RAMACHANDRAN (1990:263).

If we were to permit ourselves to take the *ca* in the second half-line as marking an alternative prescription, then this would give us the old, club-wielding South Indian form: 'Caṇḍeśvara should be made white, three-eyed, two-armed, with matted locks and bearing an axe (*ṭaṅka*) and a rosary; and [alternatively] (*ca*) [he may be made] big, fierce, wielding a club/stick.' Note that the drawing that illustrates this (which, incidentally, interprets *ṭaṅka* to mean dagger) has no club or stick, as though the second half of the verse had indeed been considered as giving an alternative: see FIG. 13.

The mention in one thirteenth-century inscription in Pudukkottai District (IPS 167) and twice in a twelfth-century inscription in Tiruvoṟṟiyūr (SII, vol. V, No. 1359, p. 495)[132] of Taṇṭeśvara (a semi-Tamilised form of Daṇḍeśvara), where it is clear from parallels (e.g. IPS 90, 96, 135, 136, 140) that Caṇḍeśvara is the person intended, might be taken to be an allusion to this figure holding a club, or it might reflect the notion that it is he who metes out punishment (*daṇḍa*). One might suspect this to be simply the result of a copying mistake (on the part of the inscribers or the editors of the inscriptions), for the Tamil graphs for *ca* and *ta* can be similar; but this can probably be ruled out, because we find him referred to as Taṇṭi in the *Tēvāram* (as EDHOLM, 1998:53, observes).

Note that Caṇḍeśvara barely figures in non-Saiddhāntika Śaiva tantric literature and that he appears in the Pāñcarātra only as a member of the circuit of Gaṇeśvaras (see the articles of GOODALL, TÖRZSÖK and RASTELLI s.v. Caṇḍeśa and *caṇḍājñābhaṅga* in *Tāntrikābhidhānakośa* II). We may deduce, however, that he was a figure of worship (and not just of myth) in early non-tantric Śaivism—including the Atimārga—from his mention in the *Śivopaniṣat* (quoted in fn. 114 on p. 168 above) and from the presence of old images of him in temples that were under the control of Atimārga groups, such as those at Kodumbalur and Tiruvoṟṟiyūr (for the affiliation of these temples see fn. 60 on p. 112 above). A fine eleventh-century image of the latter is shown in Plate 15 of KRISHNA MURTHY's misleadingly titled study of the temple at Tiruvoṟṟiyūr (1985).

102 *deśikādyāḥ* refers, as before (verses 35–8), to classes of initiate, among whom the following would be required to perform *nityapūjā*: the *deśika* or *ācārya*, the *sādhaka* and the *putraka*. At the very end of the performance of *nityapūjā*, after the veneration of the *vidyāpīṭha*, there is a moment for the recitation of hymns (*Kriyākramadyotikā* § 56, p. 120: *stotrais toṣayet*). We may therefore understand *pratidinam upacāraiḥ stotram etat paṭhantaḥ* to mean 'who recite this hymn daily along with their rites of worship'. (The emendation to *paṭhantaḥ*, suggested by P^1_3's reading, obviates the need for awkwardly supplying a relative or assuming an ellipsis.) In his *Kriyākramadyotikā* (§ 56, pp. 120–3), Aghoraśiva suggests a number of scriptural passages that may serve as hymns—*Rauravasūtrasaṅgraha*, *upodghāta* 6–20; *Kiraṇa* 1:2–9; a passage of the *Ṣaṭsahasra*; *Mataṅgavidyāpāda* 1:15–21—and here he is suggesting that this mnemonic hymn of his own may be used at the same point in the liturgy, and, as we have remarked above (see p. 16), Appayadīkṣita repeats the suggestion. Note that, although we are calling this a *phalaśruti*, Aghoraśiva of course does not claim that *mokṣa* follows from reading this *stotra*. What he rather claims is that *mokṣa* follows from the correct performance of *nityapūjā* by those who have the requisite initiation, in the course of which *pūjā* they may recite this particular *stotra*.

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[132] We are grateful to Emmanuel FRANCIS for pointing the second of these inscriptions out to us.

After the final verse we have chosen to exclude from the text the second corrupt *phalaśruti* that is transmitted only in T. The conjecture in it of *anye* (see apparatus) is of course extremely tentative: since the previous verse explains the benefits of *ācārya*s and unspecified others (*deśikādyāḥ*), it is conceivable that this verse means to refer to the benefits that accrue to all non-initiates. The first *pāda* is, strictly speaking, unmetrical; perhaps the 'light' ligature *st* was not felt to lengthen the syllable before *-stotraṃ*?

WORKS CONSULTED

Abbreviations

ARIE	*Annual Reports on Indian Epigraphy*
EFEO	Ecole française d'Extrême-Orient
EI	*Epigraphia Indica*
GOML	Government Oriental Manuscripts Library, Madras
IFI	Institut Français d'Indologie (misnomer used in old publications)
IFP	Institut Français de Pondichéry/French Institute of Pondicherry
IPS	Inscriptions of Pudukkottai State (see s.v. Pudukkottai below)
KSTS	Kashmir Series of Texts and Studies
NAK	National Archives of Kathmandu
NGMPP	Nepal-German Manuscript Preservation Project
SII	*South Indian Inscriptions*
SP	*Somaśambhupaddhati*
SP1, SP2, etc.	*Somaśambhupaddhati* volume 1, volume 2, etc.
T	Transcript

Manuscripts

ĀTMĀRTHAPŪJĀPADDHATI, probably of Vedajñāna. IFP MSS T. 282, T. 321, T. 323, T. 371, T. 795, and T. 1056, paper transcripts in Devanāgarī.

KARMAKĀṆḌAKRAMĀVALĪ of Somaśambhu. Cambridge MS Add. 1406. Palm-leaf. Newārī script.

KRIYĀSAṂGRAHAPADDHATI of Bāladhārin. Kaiser Library No. 62. NGMPP Reel No. C 5/3. Palm-leaf. 102 leaves. Newārī script. Dated (on f. 101v) *saṃvac chatadvayadaśamaikādhikena/ caitre śi---* = 1091 AD (?).

JÑĀNARATNĀVALĪ of Jñānaśiva. Oriental Research Institute, Mysore, MS P 3801 (=M^Y). Palm-leaf, Nandināgarī. Also GOML MS R 14898 (=M_2) and its apograph IFP MS T. 231, as well as pp. 13–60 of IFP MS T. 106 (the latter giving the text of what is probably a manual based upon the JÑĀNARATNĀVALĪ, for see GOODALL 2000:209, fn. 11), all paper transcripts in Devanāgarī.

TANTRASADBHĀVA Electronic edition of Mark DYCZKOWSKI based on NGMPP Reel Nos. A 188/22, A 44/1, and A 44/2.

DVIŚATIKĀLOTTARA NAK 5-4632. NGMPP Reel No. B 118/7. Paper, Nāgarī script. The verse and chapter numeration used in our annotation is that of Mei YANG's edition in progress.

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[PAUṢKARA]-PĀRAMEŚVARA Cambridge University Library MS Add. 1049 (*codex unicus*). Palm-leaf, early Nepalese 'Licchavi' script. Described by BENDALL (1883:27–8).

PRĀSĀDADĪPIKĀMANTRAṬIPPAṆI NAK MS 1-1075. NGMPP B 26/25. Palm-leaf, hooked Newari. (Our attention was drawn to this Saiddhāntika *paddhati* by Dr. Somdev VĀSUDEVA.)

BṚHATKĀLOTTARA NAK MS *pra* 89. NGMPP B 24/59. Palm-leaf, hooked Newari. NAK MS *paṃ* 779. NGMPP B 25/2. Palm-leaf, Nāgarī with *pṛṣṭhamātra* vowel-notation.

BHĀVACŪḌĀMAṆI Described by Stein (1894) as MS No. 5291 of the Shri Raghunath Temple MSS Library in Jammu (now in the collection of the Shri Ranbir Sanskrit Research Institute in Jammu). Paper, Kashmirian Nāgarī (*codex unicus*). (A commentary on the MAYASAṄGRAHA by Rāmakaṇṭha II's only known pupil, Vidyākaṇṭha II.)

MAYASAṄGRAHA. NAK MS 1–1537, NGMPP Reel No. A 31/18 (*codex unicus*). Palm-leaf, Newari script.

MṚGENDRAPADDHATI of Aghoraśiva with the commentary (-ṬĪKĀ) of Vaktraśambhu. E-text of S. A. S. SARMA based on IFP T. 1021. Paper transcript in Devanāgarī.

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ŚIVADHARMA. Cambridge MSS Add. 1645 and Add. 1694. Palm-leaf, twelfth-century Newari script. Also IFP T. 32, paper transcript in Devanāgarī.

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RÉSUMÉ FRANÇAIS

établi par Isabelle Ratié

Le présent ouvrage est le premier fruit des séances régulières du Groupe de lecture de textes śivaïtes entreprises à partir de 2002 au Centre de l'EFEO à Pondichéry par Dominic Goodall, Nibedita Rout, R. Sathyanarayanan et S. A. S. Sarma[133]. Il s'agit d'une édition annotée du *Pañcāvaraṇastava*, œuvre du célèbre théologien du XII^e siècle Aghoraśiva, qui prescrit les visualisations de la prière quotidienne d'un initié de l'école religieuse śivaïte connue sous le nom de Śaiva Siddhānta.

La prière tantrique

Si des visiteurs étrangers, contemplant pour la première fois la profusion de figures qui couvrent les murs d'un temple indien, comparent ce qu'ils ont sous les yeux avec la décoration des églises médiévales européennes, ils supposeront immédiatement qu'ils sont en train de regarder des représentations dans la pierre de la mythologie indienne. Toutefois, une partie de l'imagerie indienne ne connaît aucun parallèle dans les traditions occidentales : beaucoup de ces représentations ne représentent en aucune manière, fût-elle allusive, des narrations mythologiques ou historiques. En fait une grande partie de la sculpture de l'Inde, en particulier sa sculpture non narrative, doit être comprise dans le contexte d'une importante tradition indienne de la prière. Celle-ci comporte une visualisation de la divinité sur un trône ; le trône est souvent une fleur de lotus, et la divinité peut être entourée d'une cour de divinités mineures disposées en cercles concentriques, assises ou debout sur leur propre trône ou véhicule. La visualisation du Dieu intronisé est intégrée au programme rituel quotidien ; elle doit être exécutée intérieurement, en plaçant la divinité principale dans le cœur même de l'adorateur, mais elle doit aussi être projetée sur le substrat dans lequel la divinité est invitée pour y être adorée extérieurement. Dans le cas de Śiva, ce substrat est habituellement le *liṅga*. Cette conception de la visualisation comme prière a aussi influé sur d'autres actes religieux : des visualisations élaborées des trois jonctions du jour en tant que déesses ont été incorporées à des versions tantriques de la pratique ancienne consistant à vénérer le soleil à l'aube, à midi et au couchant.

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[133] D'autres ouvrages examinés lors de ces séances sont en cours d'édition : le *Prāyaścittasamuccaya* de Trilocanaśiva par R. Sathyanarayanan, la *Somaśambhupaddhatiṭīkā* du même auteur par S. A. S. Sarma, le *Vyomavyāpistava* de Rāmakaṇṭha II avec le commentaire de Vedajñāna par Nibedita Rout.

Bien entendu, des visions et des visualisations apparaissent aussi dans d'autres traditions religieuses, y compris chrétiennes ; cependant, la visualisation ne semble pas avoir été encouragée d'une manière générale comme un moyen de prière quotidienne dans le Christianisme occidental. La contemplation des épisodes de la vie du Christ constitue une exception, mais là le contexte narratif est crucial, car la visualisation est censée produire l'empathie avec les protagonistes de l'histoire chrétienne, tandis que dans la prière indienne visuelle, aucune trame narrative ne fournit un contexte, et par conséquent une « signification », à ce qui est visualisé.

Deux règles générales gouvernent la forme tantrique de cette visualisation. La première est que l'essence de la divinité est considérée comme un *mantra*. Ce dernier terme désigne d'abord une unité de texte tirée du *corpus* védique. Les Mīmāṃsaka, exégètes de ce corpus, affirment que le Veda est sempiternel et sans auteur, et—corollaire de cette première position—qu'il ne contient pas de référence réelle à des personnes ou à des événements. Au-delà des *mantra* eux-mêmes, il n'y a pas de divinités ; les divinités ne sont rien de plus que des *mantra*. Dans la théorie tantrique, cette notion déterminante s'est trouvée retournée : la nature des divinités est le *mantra*. Ainsi Sadāśiva, la divinité centrale du culte du Śaiva Siddhānta, est un groupe de cinq unités de texte védique désigné collectivement comme les cinq *brahmamantra* et individuellement selon des mots que ces unités contiennent (ĪŚĀNA, TATPURUṢA, AGHORA, SADYOJĀTA, VĀMADEVA). L'iconographie s'en fait le reflet. Chacun des cinq *mantra* correspond à l'un des cinq visages de Sadāśiva : celui qui nous fait face est le débonnaire TATPURUṢA tourné vers l'Est ; sur notre gauche, le terrible AGHORA est tourné vers le Sud ; sur notre droite, le doux et féminin VĀMADEVA est tourné vers le Nord. SADYOJĀTA, tourné vers l'Ouest, n'est évidemment pas visible dans la plupart des représentations sculpturales puisqu'il se détourne de nous. Le cinquième visage, ĪŚĀNA, est tourné vers le haut et, selon nombre de sources tantriques, ne doit pas être représenté. Ainsi « inviter » le Dieu dans un *liṅga* consiste à « installer » le *mantra* de la divinité dans cet objet, et à visualiser ce *mantra* comme comportant une certaine forme (cinq visages, dix bras, etc.). Son adoration consiste à lui offrir des substances destinées à son plaisir : on le baigne, on le nourrit, on l'encense, on agite des lampes, on joue de la musique. Dans l'adoration quotidienne de l'initié Saiddhāntika, tout le processus d'invitation, de visualisation et d'adoration du Dieu-*mantra* est accompli par l'imagination dans le cœur de l'adorateur et ensuite répété « extérieurement », en projetant le même mantra et sa visualisation sur un objet externe et en l'adorant.

La seconde règle générale est que l'adorateur doit s'identifier avec la divinité adorée : *nāśivaḥ śivam arcayet*, « Qui n'est pas Śiva ne saurait adorer Śiva ». Cette règle ne semble pas connaître d'exception dans l'adoration tantrique, quelle que soit la position doctrinale adoptée concernant la relation entre la divinité et l'âme. Cette relation peut être un non-dualisme, ou bien, comme dans le cas du Śaiva Siddhānta, un irréductible dualisme : les âmes individuelles sont à jamais distinctes les unes des autres et de Dieu, et bien que, comme śiva, elles possèdent l'omniscience et l'omnipotence, elles sont empêchées de réaliser leurs pouvoirs par l'impureté (*mala*) innée qui les enveloppe. Ainsi pour le Saiddhaāntika, l'« identification » nécessaire à l'adoration comporte la conscience d'être essentiellement identique à śiva (tout en étant distinct de lui) ; mais si l'adorateur se voit lui-même comme Dieu, il joue aussi cette identification rituellement en brûlant mentalement son corps physique et en le remplaçant par un corps fait de *mantra* considérés comme les membres du corps de Śiva.

LE TEXTE DU PAÑCĀVARAṆASTAVA ET SES SOURCES

Le texte édité ici prescrit les visualisations de la prière quotidienne d'un initié du śaiva Siddhānta. Cette œuvre d'Aghoraśiva (fl. 1157 AD), le *Pañcāvaraṇastava*, appartient à une catégorie particulière de l'hymne doctrinal : le *stotra* liturgique. (Nous ne sommes pas en mesure de lui attribuer une date relative dans l'œuvre de son auteur car il ne contient aucune référence à d'autres ouvrages d'Aghoraśiva, et nous n'avons connaissance d'aucune référence à ce texte dans ses autres ouvrages).

C'est le Dr N. ROUT qui, cherchant des citations de la *Siddhāntadīpikā* de Madhyārjunaśiva, se souvint avoir vu un tel stotra alors qu'elle contribuait à dresser le catalogue de la collection de manuscrits de l'IFP. L'enthousiasme engendré par cette découverte en 2003 retomba vite lorsque nous réalisâmes combien le texte était pauvrement transmis dans IFP T. 546, une transcription sur papier en Devanāgarī, et le seul manuscrit alors connu de nous (T). Heureusement, nous avons alors découvert grâce à l'industrie du Dr S. A. S. SARMA que la presque totalité du texte est citée par fragments dans l'ouvrage d'un autre disciple d'Aghoraśiva, le commentaire (*ṭīkā*) de Vaktraśambhu à la *Mṛgendrapaddhati* d'Aghoraśiva (IFP T. 1021), et qu'un grand nombre de citations, souvent sans attribution, apparaissent dans l'*Ātmārthapūjāpaddhati* attribuée à Vedajñāna. Il nous sembla après tout possible, à l'aide de ces deux ouvrages et d'un petit nombre de citations éparses dans d'autres œuvres, de reconstruire un texte lisible, ce que nous (D. GOODALL,

N. Rout, R. Sathyanarayanan et S. A. S. Sarma, tous de l'EFEO) entreprîmes de faire. Nous apprîmes alors que le Dr T. Ganesan (IFP) avait découvert un manuscrit sur palme du texte, qu'il avait envie d'en entreprendre l'édition mais hésitait en raison de l'état fragmentaire du manuscrit. N. Rout partit à la recherche du manuscrit découvert par Ganesan et tomba sur un manuscrit sur palme. Pendant ce temps, nous avions proposé au Dr Ganesan de se joindre à notre équipe éditoriale, et c'est seulement lorsque débuta la collation à la fin de l'été 2004 que nous réalisâmes que le manuscrit trouvé par Ganesan (P_1) était différent du MS sur palme trouvé par Rout (P_2). Lorsque nous eûmes collationné ces sources, N. Rout découvrit la source fragmentaire P_3^1, ce qui permit de résoudre nombre de difficultés qui subsistaient.

Lorsque tous ces manuscrits eurent été collationnés, S. Sambandhaśivācārya (IFP), à qui nous avions fourni une copie de notre édition, révéla qu'il avait autrefois songé à éditer lui-même le *Pañcāvaraṇastava*, mais à partir de deux autres manuscrits dont nous n'avions pas connaissance, l'un appartenant à l'IFP (P_4), l'autre—un manuscrit sur papier en écriture Grantha—à lui-même (S). Il se joignit alors à nous pour la collation de ces sources en Avril 2005. Alors que nous pensions que l'édition était près d'être achevée, en Juin 2005, le Dr Ganesan retrouva chez lui une vieille photocopie de l'édition de Dharmapuram de 1945 ($=E_D$). C'est seulement à ce moment que nous réalisâmes que la nôtre n'était pas l'*editio princeps*. Au début de Juillet 2005, S. Sambandhaśivācārya découvrit encore une autre version imprimée du texte, l'édition de Bangalore de 1962 ($=E_B$). Finalement, en novembre 2005, alors que nous nous apprêtions à faire mettre le livre sous presse, S. Sambandhaśivācārya remarqua que nous n'avions pas considéré le seul manuscrit catalogué, P_3^2, conservé lui aussi à l'IFP.

Grâce à tous ces matériaux et à quelques citations supplémentaires, l'état du texte édité se révèle bien meilleur que nous ne l'avions d'abord cru possible, même si quelques vers douteux subsistent.

La fréquence avec laquelle le texte est cité suggère une popularité considérable bien au-delà de l'époque de sa composition ; Appayadīkṣita s'y réfère comme fournissant des *stotra* qui peuvent être récités au cours de la *nityapūjā* dans sa *Śivārcanacandrikā* (p. 99).

Un autre exemple Saiddhāntika du genre nous est parvenu, le *Śivapūjāstava* ; encore plus dense (47 vers), copié immédiatement avant notre texte dans deux de nos manuscrits (P_2T), il est l'œuvre de l'exact contemporain d'Aghoraśiva, Jñānaśambhu. On notera aussi l'existence d'un autre texte Saiddhāntika à peu près contemporain, composé par un élève d'Aghoraśiva, qui, s'il n'est pas un *stotra*, est extrêmement proche dans son esprit et dans son contenu du *Pañcāvaraṇastava* : la *Dhyānaratnāvalī* de Trilocanaśiva.

LA STRUCTURE DU TEXTE

Si le *Pañcāvaraṇastava* est un hymne liturgique, contrairement au *Śivapūjāstava*, il ne traite pas de l'exécution du rituel externe, mais présente tout ce qui est accompli mentalement au cours de l'adoration obligatoire quotidienne de Sadāśiva et de sa suite (*yāga*) par un initié du Śaiva Siddhānta, sous la forme d'instructions pour l'adoration mentale (*dhyāna* ou, selon la terminologie moderne, *dhyānaśloka*) formulées comme des expressions de louange parfois ornées d'affirmations doctrinales (par exemple en 34 *sq*). Les visualisations sont données dans l'ordre que requiert l'adoration quotidienne obligatoire (*nityapūjā*) : d'abord l'adoration de śiva en tant que soleil, puis la vénération des divinités sur le seuil et de Brahmā en tant que protecteur du site (*vāstupa*), la visualisation du trône de l'adoration, enfin celle de Sadāśiva intronisé et entouré par les cinq circuits (*āvaraṇa*) de son *yāga* :

1–2 Śiva en tant que soleil

3–5b Les huit autres planètes

5cd Tejaścaṇḍa

6–8 Gaṇeśa, Sarasvatī et (au milieu) Gajalakṣmī au-dessus de la porte

9–10 Nandin et Gaṅgā sur le montant droit de la porte

11–12 Mahākāla et Yamunā sur le montant gauche de la porte

13 ASTRA sur le seuil

14–16 Brahmā en tant que Vastupāla au SO ; Gaṇeśa au NO ; Mahālakṣmī au N ; sept Guru (Sadāśiva, Ananta, Śrīkaṇṭha, Ambikā, Guha, Viṣṇu, Brahmā) au NE

17 Ādhāraśakti dans la Kūrmaśilā

18 Ananta dans la Brahmaśilā

19–20 Dharma, Jñāna, Vairāgya et Aiśvarya dans les directions intermédiaires, comme lions formant les pieds du trône, et leurs opposés formant des traverses

21 Les deux coussins (*chadana*) de *māyā* et de *vidyā*, placés respectivement au SO et au NE

22 Un lotus à huit pétales dans *śuddhavidyātattva*

23–24 Les neuf *śakti*, en commençant par Vāmā, placées sur les huit étamines, la dernière, Manonmanī, étant placée sur le péricarpe

25 Les trois *maṇḍala* du soleil, de la lune et du feu, que gouvernent Brahmā, Viṣṇu et Rudra

26 Le *śaktimaṇḍala*, que gouverne Īśvara, placé dans le péricarpe

27 Le *yogapīṭha*, qui va de la terre à Kuṭilā (= *śuddhavidyātattva* ?)

28–42 Sadāśiva intronisé

43–46 Śakti

47–54 Les Brahmamantra : ĪŚĀNA, TATPURUṢA, AGHORA, VĀMADEVA, SADYOJĀTA

55–59 Les Aṅgamantra : NETRA, HṚDAYA, ŚIRAḤ, ŚIKHĀ, KAVACA, ŚIVĀSTRA

60–66 Second circuit—les Vidyeśvara : Ananta, Sūkṣma, Śivottama, Ekanetra, Ekarudra, Trimūrti, Śrīkaṇṭha, Śikhaṇḍin

67–74 Troisième circuit—les Gaṇeśvara (ou Gaṇa) : Nandin, Mahākāla, Bhṛṅgin, Gaṇeśa, Vṛṣa, Skanda, Umā, Caṇḍeśvara

75–85 Quatrième circuit—les Lokapāla : Indra, Agni, Yama, Nirṛti, Varuṇa, Vāyu, Kubera, Īśāna, Brahmā, Viṣṇu

86–95 Cinquième circuit—les armes des Lokapāla : Vajra (le foudre), Śakti (la lance), Daṇḍa (le bâton), Khaḍga (l'épée), Pāśa (le lacet), Dhvaja (l'étendard), Gadā (la massue), Triśūla (le trident), Padma (le lotus), Cakra (la roue)

96–97 Śivāgni né de Vāgīśī, et Sadeśāna (i.e. Sadāśiva) à l'intérieur du feu

98 Les Rudra, les Mātṛ, les Rāśi, les Gaṇa, les Guhyaka, les Graha, les Astra, les Daitya, les Niśicara, les Nāga et les Nakṣatra—tous mangeurs de Bali—et le Kṣetrapāla (à savoir Bhairava)

99 Guru

100 Śambhu

101 Caṇḍeśvara

102 *phalaśruti*

Ce programme structuré place le *Pañcāvaraṇastava* à part d'une grande partie de la littérature de *dhyānaśloka* populaire aujourd'hui. En fait il ne présente pas la totalité de la visualisation requise au cours de la journée de l'initié Saiddhāntika—ainsi les visualisations des *sandhyā* anthropomorphes n'y figurent pas—et certaines visualisations ne sont pas assez explicites pour un néophyte ; mais Aghoraśiva a réuni dans ce seul petit texte une quantité de détails, établissant un programme de méditation Saiddhāntika relativement complet qu'on ne trouve probablement ainsi condensé dans aucun ouvrage antérieur.

REMARQUES SUR LE TRÔNE

L'adoration est accomplie d'abord intérieurement, en intronisant Sadāśiva dans le corps de l'adorateur, avant que la même intronisation ne soit répétée extérieurement—mais toujours mentalement—dans le substrat de l'adoration, habituellement le *liṅga*. Ceci explique pourquoi les descriptions, détaillant ce qui doit être imaginé et « installé », donnent comme points de référence tantôt des parties du corps et tantôt des sections du *liṅga* ou les pierres sous celui-ci (*kūrmaśilā*, *brahmaśilā*). C'est aussi la raison pour laquelle on trouve la description élaborée d'un tel trône—nécessairement invisible pour tout spectateur extérieur—non seulement dans des ouvrages anciens qui traitent uniquement de la pratique des individus initiés, mais aussi dans des ouvrages postérieurs au XII^{e} siècle qui sont consacrés à l'adoration publique dans les temples, comme le *Pūrva-Kāmika*, que de nombreux temples dans l'Inde du Sud prétendent suivre aujourd'hui, ou le manuel non agamique du grand temple de Chidambaram, le *Cidambareśvaranityapūjāsūtra* attribué à Patañjali.

La visualisation du trône dans le *Pañcāvaraṇastava* peut être résumée ainsi. A la base, dans la *kūrmaśilā* sous le *liṅga*, l'initié doit adorer Ādhāraśakti, le pouvoir qui soutient l'univers. Elle est blanche comme l'océan de lait et a la forme lovée d'une pousse émergeant de sa graine. Au-dessus se trouve Ananta, le Seigneur des mantra. Blanc, il est situé dans la *brahmaśilā*, sur le lotus qu'est *māyā*. Ensuite, formant les pieds d'un trône dans les régions intermédiaires du NE, SE, SO et NO, doivent être visualisés quatre lions—rouge, blanc, jaune et noir—incarnant les pouvoirs d'Ananta (Dharma, Jñāna, Vairāgya et Aiśvarya) et représentant les quatre *yuga*. Formant des traverses entre ces pieds se trouvent quatre incarnations anthropomorphes bicolores d'Adharma, Ajñāna, Avairāgya et Anaiśvarya. Au-dessus se trouve le coussin rouge de *māyā*, et au-dessus de celui-ci, le coussin blanc de *śuddhavidyā*. Sur ceux-ci se trouve un lotus avec un péricarpe à l'éclat d'or en fusion dont les graines sont les cinquante phonèmes. C'est le lotus de *śuddhavidyā*. Sur ses étamines doivent être placées huit śakti à quatre bras (Vāmā, Jyeṣṭhā, Raudrī, etc). Sur le péricarpe se trouve la neuvième śakti, Manonmani ; son apparence est semblable, à ceci près qu'elle est blanche. Sur les extrémités des pétales doit être placé un disque solaire gouverné par Brahmā ; sur les extrémités des étamines, un disque lunaire gouverné par Viṣṇu ; sur le péricarpe, un disque igné gouverné par Rudra. A l'intérieur du péricarpe doit être visualisé un disque de *śakti* gouverné par Īśvara. Au-dessus règne Sadāśiva.

Il s'agit vraisemblablement de la combinaison de deux modèles d'intronisation : celui, organique, du lotus qui pousse à travers le corps et fleurit, et celui d'un trône aux lions carré sur lequel s'épanouit une fleur de lotus à huit pétales, le trône et la fleur correspondant respectivement aux parties carrées et octogonales du *liṅga* que sont sa base et sa section médiane. La combinaison élaborée par Aghoraśiva diffère de celles qu'on trouve dans les *tantra* et les *paddhati* antérieurs—par exemple dans le *Kiraṇa*, qui présente un trône hybride particulièrement problématique, ou dans la *Somaśambhupaddhati*, qui intègre le trône au lotus en identifiant Ananta au lotus. Cette combinaison n'est pas non plus la solution qui s'est imposée dans toutes les Ecritures Saiddhāntika transmises dans l'Inde du Sud et dont aucune trace n'atteste l'existence avant le XII^{e} siècle et même bien après cette date. Et la plupart d'entre elles ajoutent au moins une complexité supplémentaire au trône : elles le divisent en cinq sections (*pañcāsana*) qui, dans certains contextes, semblent pouvoir être utilisées de manière indépendante. Ces cinq sections (*anantāsana*, *siṃhāsana*, *yogāsana*, *vimalāsana* et *padmāsana*) sont un trait que presque toute la littérature secondaire tente anachroniquement de plaquer sur les descriptions plus anciennes de trônes ; nous pensons qu'aucun ouvrage dont on puisse démontrer qu'il a été composé au XII^{e} siècle ou avant ne le comporte. Nous examinons la question du développement du trône d'adoration dans notre introduction, et des comparaisons avec les trônes d'autres textes figurent dans nos annotations.

LES CINQ CIRCUITS

L'adoration de Sadāśiva au centre d'une cour de divinités disposées en cinq *āvaraṇa* concentriques (le plus central contenant des mantra personnifiés qui ne sont pas en fait différents de lui-même) est devenue un topos du genre. Cependant, le nombre et la composition des circuits sont en fait loin d'être fixes. Parmi les Siddhāntatantra dont l'antériorité au XII^e siècle est démontrée, ni le *Mṛgendra*, ni le *Mataṅga*, ni le *Niśvāsaguhya*, ni le *Svāyaṃbhuvasūtrasaṅgraha* ne se conforment à notre modèle, et le *Dīkṣottara* présente plusieurs *yāga* dont aucun ne lui correspond. De tous les *yāga* du Siddhānta ancien qui diffèrent de notre modèle, c'est celui du *Dviśatikālottara*—qui enseigne un seul *āvaraṇa* intérieur composé seulement des *aṅgamantra*—qui a eu la plus grande influence : on en retrouve des traits dans la *Somaśambhupaddhati* du XI^e siècle, mais aussi chez le contemporain d'Aghoraśiva, Jñānaśambhu, et même dans la *Kriyākramadyotikā* d'Aghoraśiva (bien que son circuit intérieur simple inclue les Brahmamantra). En revanche le *Kiraṇa* présente cinq circuits : la description de son trône compliqué, fréquemment citée, pourrait avoir joué un rôle dans l'évolution qui a conduit de l'*āvaraṇa* unique du *Dviśatikālottara* à notre modèle.

Dans les Siddhāntatantra transmis seulement dans le Sud et qui ne sont pas cités dans la littérature du XII^e siècle ou antérieure, les cinq *āvaraṇa* constituent une norme presque invariable (toutefois, dans le *kriyāpāda* du *Raurava*, on trouve six circuits, bien que, le plus central n'étant pas compté, ils soient considérés comme cinq). Un autre développement tardif est la « féminisation » du *yāga* par l'inclusion de *śakti* parèdres des divinités des circuits dans le *Cintya* et le *Makuṭa* (cf. nos remarques sur Manonmanī devenant la parèdre de Sadāśiva, note ad v. 43). Nous remarquons aussi dans notre introduction que l'adoration Saiddhāntika développée, telle qu'on la trouve décrite dans la *Kriyākramadyotikā*, a influé sur la manière dont l'adoration d'autres divinités est prescrite, par exemple celle d'Ekākṣaragaṇapati dans le *Vidyārṇavatantra*.

REMARQUES SUR LES ANNOTATIONS

Dans nos annotations, nous nous sommes efforcés de mettre en évidence l'influence sur les descriptions d'Aghoraśiva de textes antérieurs plutôt que de chercher l'impact du *Pañcāvaraṇastava* sur les textes, la pratique et l'imagerie postérieurs ; nous nous sommes donc reposés davantage sur les textes dont nous savons qu'il les connaissait, ou dont on peut raisonnablement penser qu'il les connaissait dans la mesure où ils lui sont antérieurs (comme le *Niśvāsa*), et moins sur les Siddhāntatantra qu'il ne cite jamais, au moins dans la littérature qu'on peut lui attribuer avec certitude, et qui ne sont pas mentionnés par ses prédecesseurs et contemporains, comme le *Kāmika*, le *Kāraṇa*, l'*Ajita*, etc. Il est commode pour le lecteur cherchant des parallèles que notre démarche diffère à cet égard de celle de BRUNNER, particulièrement dans le premier volume de son édition de la *Somaśambhupaddhati*, dont les riches annotations citent abondamment des ouvrages postérieurs. Nous avons bien sûr tiré grand profit de son excellent travail : il nous a souvent fourni l'élucidation de points que nous avions d'abord peiné à expliquer nous-mêmes. La *Somaśambhupaddhati* étant une source majeure pour Aghoraśiva, nous l'avons fréquemment citée, en préférant souvent les leçons de l'édition KSTS, car, comme BRUNNER elle-même s'en est rendue compte avec le temps, elle a surestimé les leçons des sources du Nord, et n'a pu, hélas, mener à bien la révision du premier volume qu'elle projetait. Nous n'entendons pas reprendre ce projet, mais nous espérons que deux de nos publications—la présente édition et l'édition que prépare S. A. S. SARMA de la première partie de la *Somaśambhupaddhatiṭikā* de Trilocanaśiva—contribueront à combler les lacunes que BRUNNER déplorait dans ses annotations.

Disposant des nombreux parallèles tracés par BRUNNER avec des textes postérieurs à la *Somaśambhupaddhati*, et cherchant des parallèles avec des textes antérieurs, nous nous sommes naturellement intéressés au développement des rituels. Remarquant qu'en matière de doctrine Aghoraśiva semble extrêmement fidèle aux idées de son prédécesseur du X^{e} siècle Rāmakaṇṭha, nous avons entrepris ce travail en présumant qu'il n'y avait pas non plus de différence notable entre la *nityapūjā* qu'enseigne Somaśambhu et celle qu'enseigne Aghoraśiva. Nous avons en fait découvert de considérables différences non seulement entre la *Somaśambhupaddhati* et la *Kriyākramadyotikā*, mais encore entre la *Kriyākramadyotikā* et le *Pañcāvaraṇastava*. Comme nous l'expliquons dans nos annotations, nombre de ces divergences semblent résulter du fait qu'Aghoraśiva—également auteur de la *Mṛgendrapaddhati*—a introduit des détails tirés de la tradition rituelle du *Mṛgendra* dans la tradition des *paddhati* fondée sur le *Dviśatikālottara* dont il a hérité de Somaśambhu.

En examinant dans d'autres textes de *paddhati* les nombreuses citations attribuées au *Kālottara*, au *Ṣaṭsahasrika-*, au *Ṣaṭsahasra-* ou au *Bṛhatkālottara* (les trois derniers titres au moins désignent probablement un seul et même texte), nous avons acquis le sentiment que l'introduction de matériaux provenant d'Ecritures « apparentées » (*samānatantra*) a constitué un autre facteur majeur dans le développement de la tradition des *paddhati* fondée sur le *Dviśatikālottara.* Les Ecritures considérées comme « apparentées » au *Dviśatikālottara* sont les différentes recensions du *Kālottara*, le *Sarvajñānottara*, et surtout, le très éclectique *Bṛhatkālottara.* Il nous semble donc que l'étude et l'édition de ce long ouvrage—qu'hélas nous n'avons pas encore eu l'occasion d'étudier—constitue une tâche pressante pour l'historien du rituel śivaïte.

Nous n'avons pas proposé de traduction—sauf dans le cas de vers dont l'interprétation nous a semblé délicate—mais nous présentons une table des prescriptions iconographiques disposée dans l'ordre alphabétique des noms des divinités concernées. Nous nous sommes bien entendu efforcés de trouver des représentations picturales et sculpturales qui correspondent aux prescriptions iconographiques de notre texte, mais nous sommes conscients de la distance irréductible—soulignée par BRUNNER dans « L'Image divine dans le culte āgamique de śiva » (1990)—entre les représentations et les prescriptions destinées à la méditation et à la *pratiṣṭhā.*

Śivasūrya with his *āvaraṇa* of planets

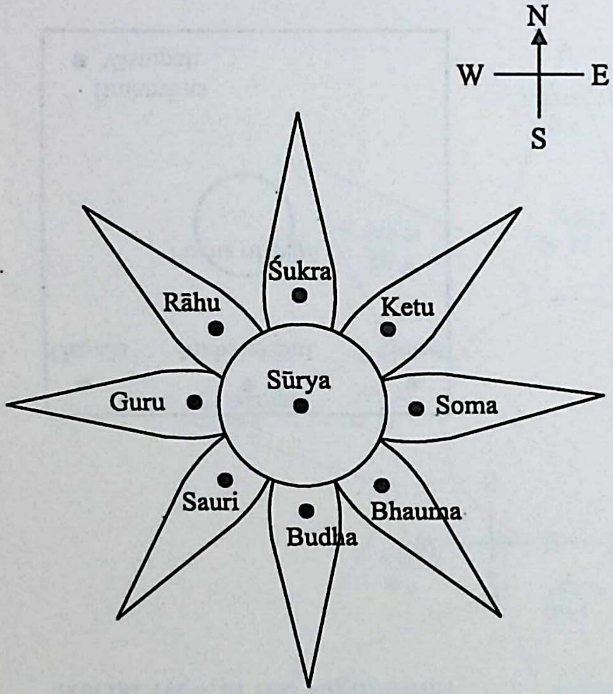

N
W
E
S
Śukra
Rāhu
Ketu
Sūrya
Guru
Soma
Sauri
Bhauma
Budha

Fig. 1

Entrance by Western Gate

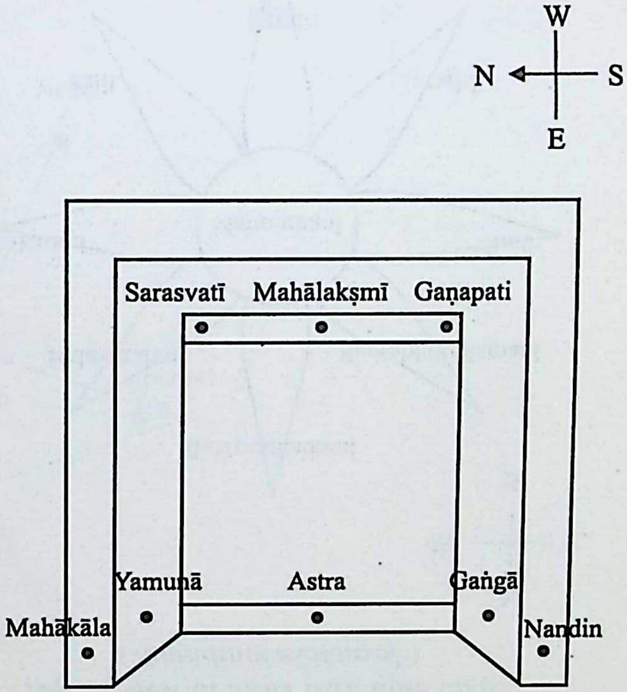

W
N
S
E
Sarasvatī
Mahālakṣmī
Gaṇapati
Yamunā
Astra
Gaṅgā
Mahākāla
Nandin

Fig. 2

Fig. 3

Aerial view of the *yāgabhūmi*

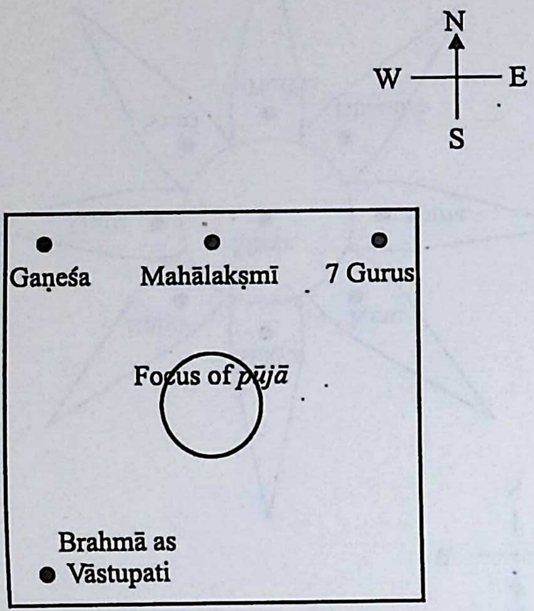
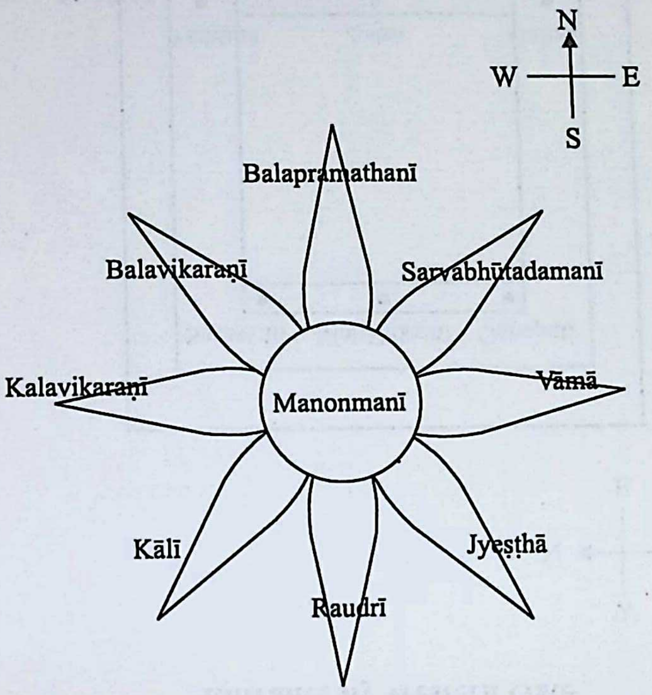

N
W
E
S
Gaṇeśa
Mahālakṣmī
7 Gurus
Focus of *pūjā*
Brahmā as
Vāstupati

Fig. 4

Aerial view of lotus with nine *śaktis*
(*vāmādinavaśaktayaḥ*)


N
W
E
S
Balapramathanī
Balavikaraṇī
Sarvabhūtadamanī
Kalavikaraṇī
Manonmanī
Vāmā
Kālī
Jyeṣṭhā
Raudrī

The *garbhāvaraṇa* according to the *Pañcāvaraṇastava*

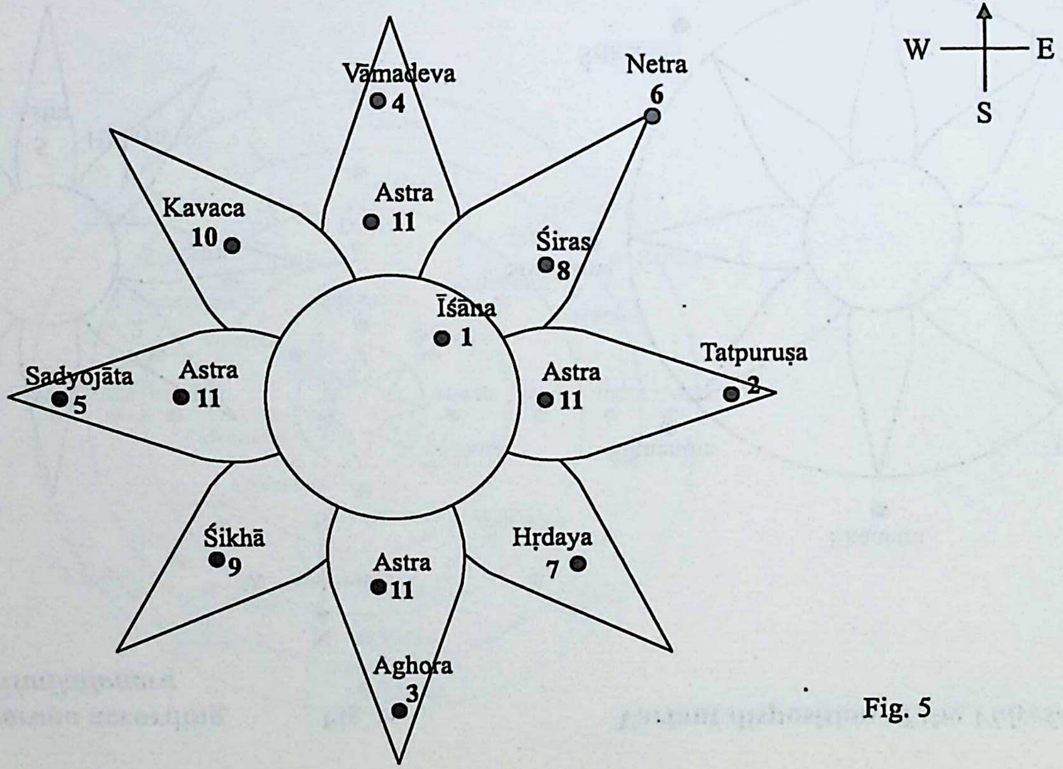
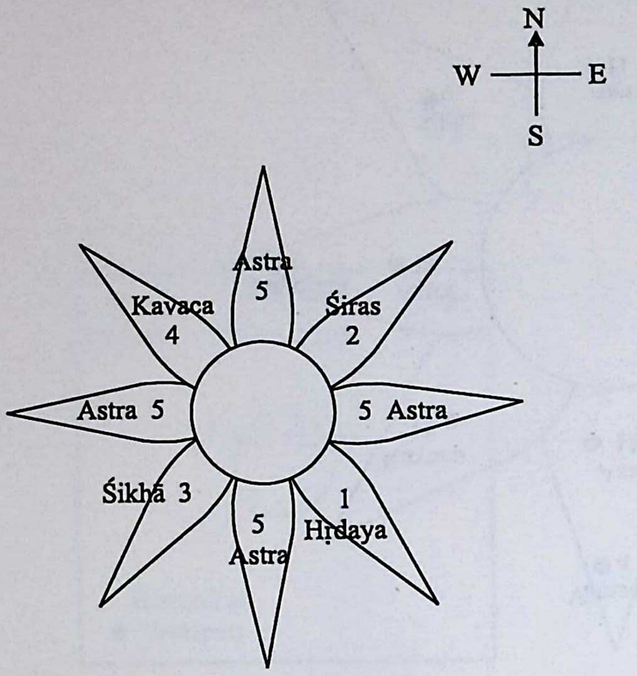
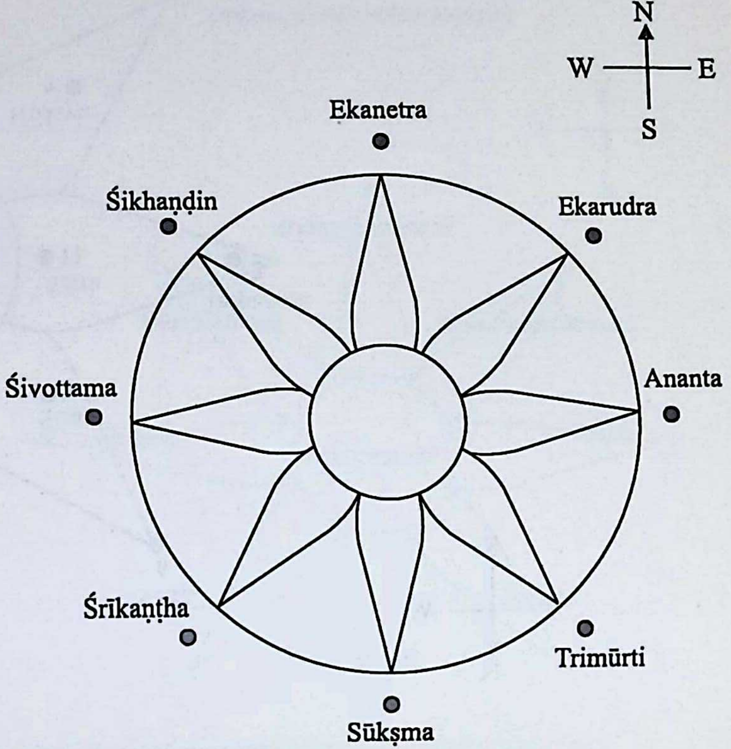

N
W
E
S
Vāmadeva
4
Netra
6
Astra
11
Kavaca
10
Śiras
8
Īśāna
1
Sadyojāta
5
Astra
11
Astra
11
Tatpuruṣa
2
Śikhā
9
Astra
11
Hṛdaya
7
Aghora
3

Fig. 5


N
W
E
S
Astra
5
Śiras
2
5 Astra
1
Hṛdaya
5
Astra
Śikhā 3
Astra 5
Kavaca
4

The *garbhāvaraṇa* according to the *Dviśatikālottara*

Fig. 6


N
W
E
S
Ekanetra
Ekarudra
Ananta
Trimūrti
Sūkṣma
Śrīkaṇṭha
Śivottama
Śikhaṇḍin

Variant disposition of the *Vidyeśas*

Fig. 7

The outer *āvaraṇas*

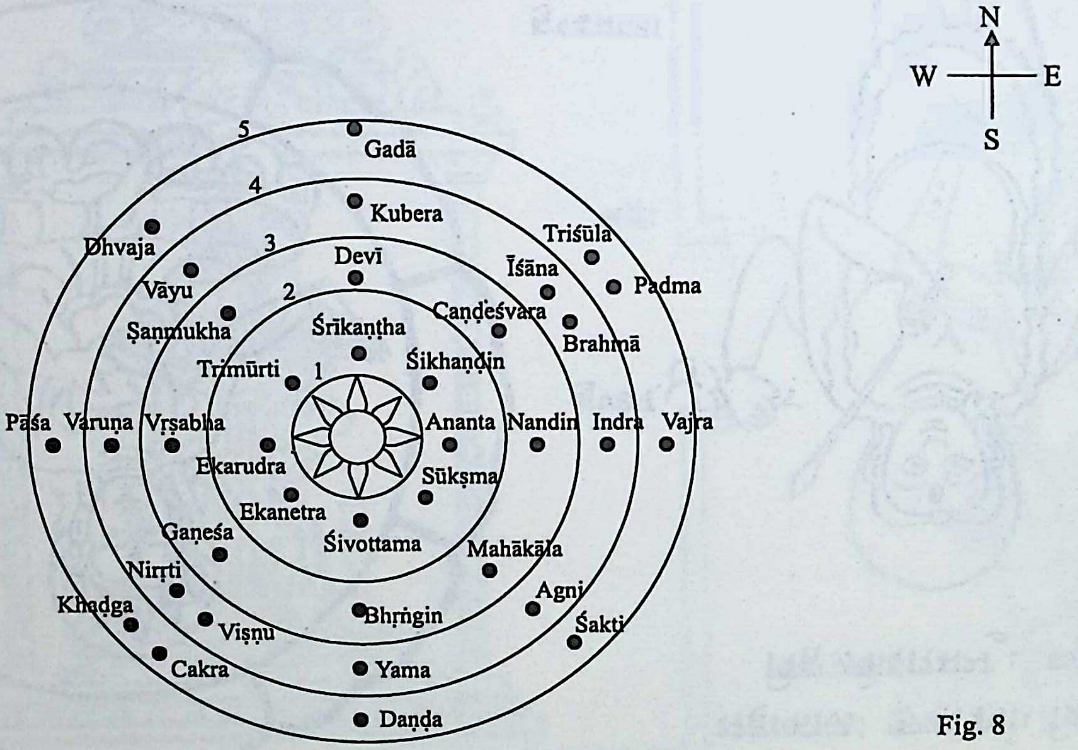
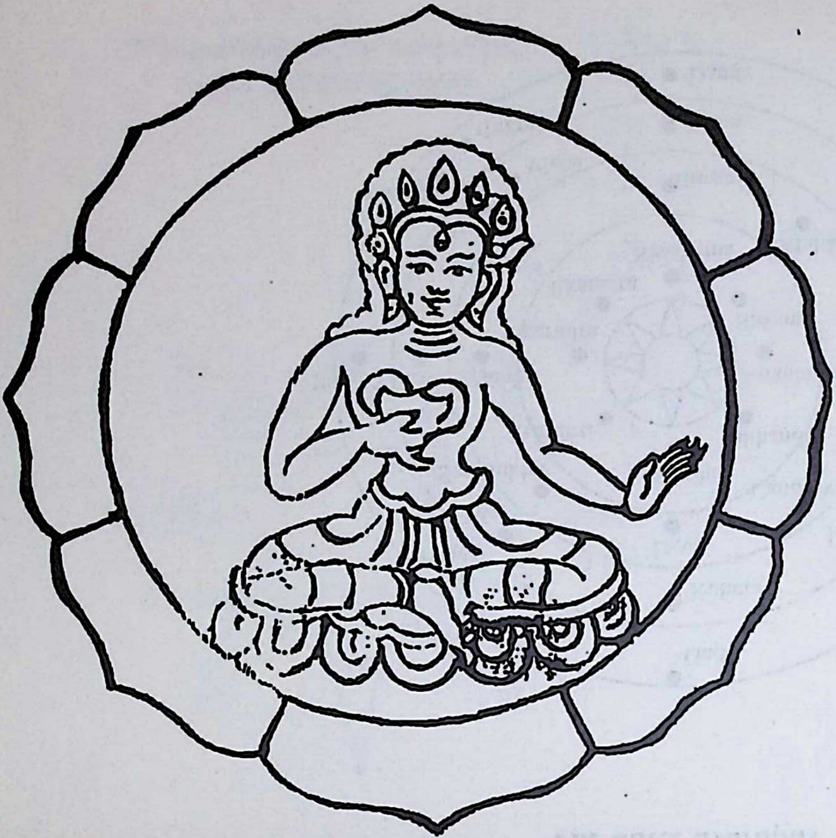

N
W
E
S
5
4
3
2
1
Gadā
Kubera
Devī
Śrīkaṇṭha
Dhvaja
Vāyu
Ṣaṇmukha
Trimūrti
Triśūla
Padma
Īśāna
Caṇḍeśvara
Brahmā
Śikhaṇḍin
Pāśa
Varuṇa
Vṛṣabha
Ekarudra
Ananta
Nandin
Indra
Vajra
Sūkṣma
Ekanetra
Śivottama
Gaṇeśa
Mahākāla
Nirṛti
Agni
Khaḍga
Viṣṇu
Bhṛṅgin
Śakti
Cakra
Yama
Daṇḍa

Fig. 8

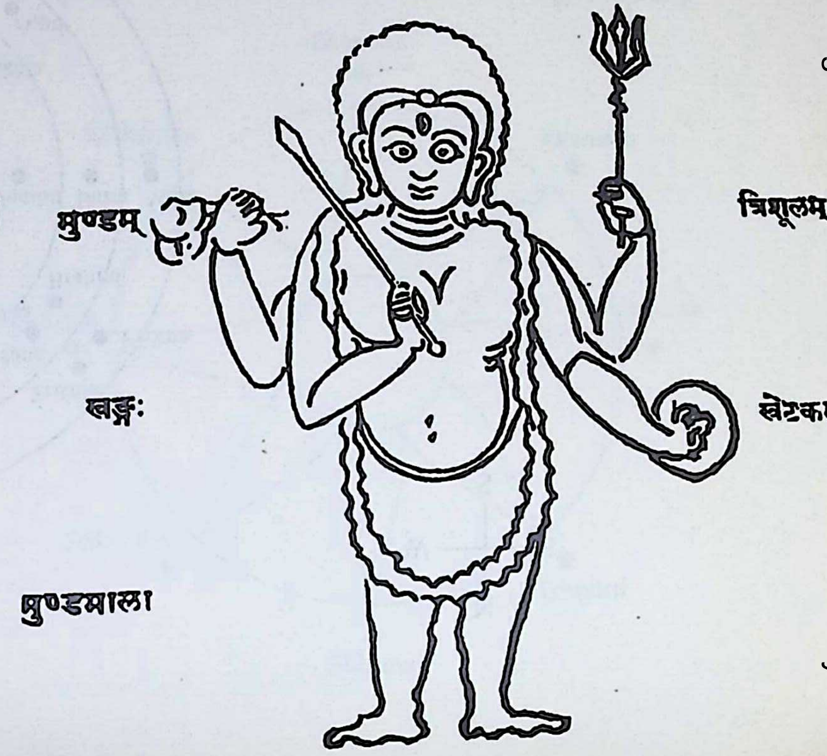
Fig.9



जेष्ठाः रौद्रा, काली, कलविकरणी, बलविकरणी, बलप्रमथिनी
वैसभूतदमनी, मनोन्मनी

Fig.10

महाकालः कृष्णवर्णः त्रिनेत्रः
पिङ्गलकेशश्मश्रुः स्थूलः


मुण्डम्
त्रिशूलम्
खड्गः
खेटकम्
मुण्डमाला

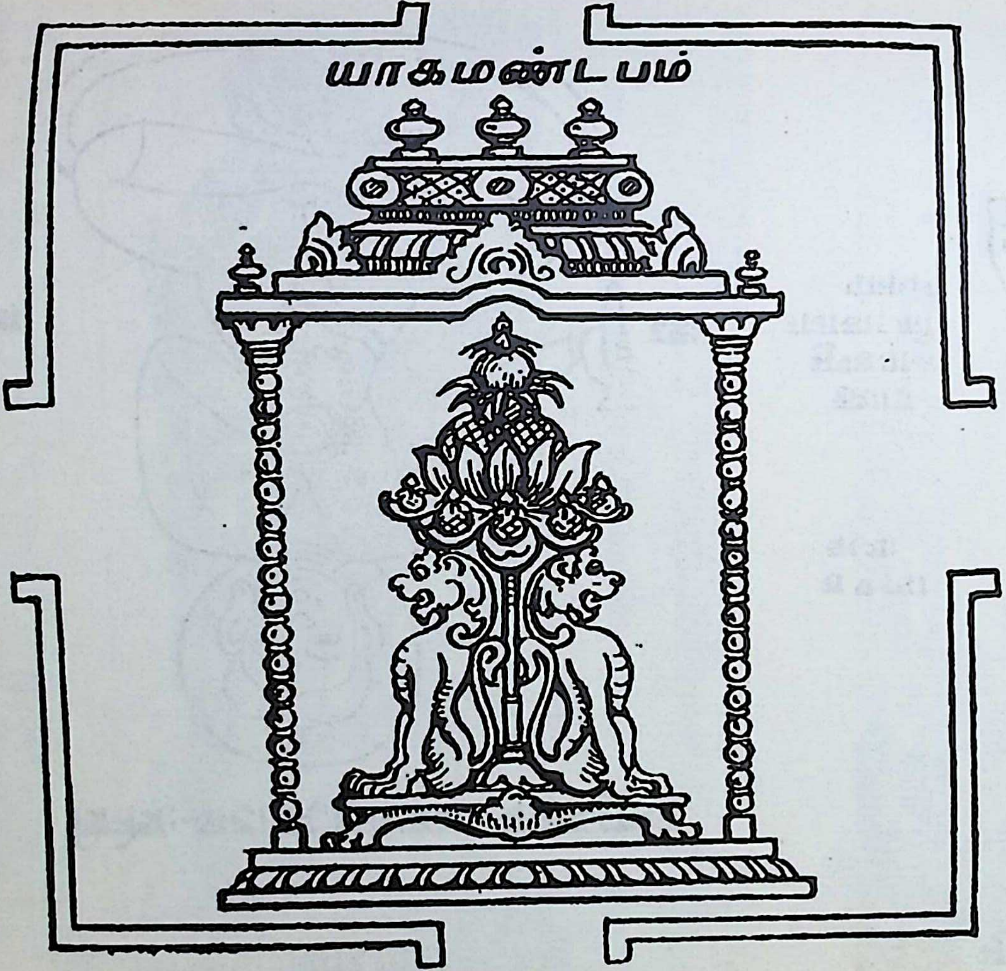


Fig.11

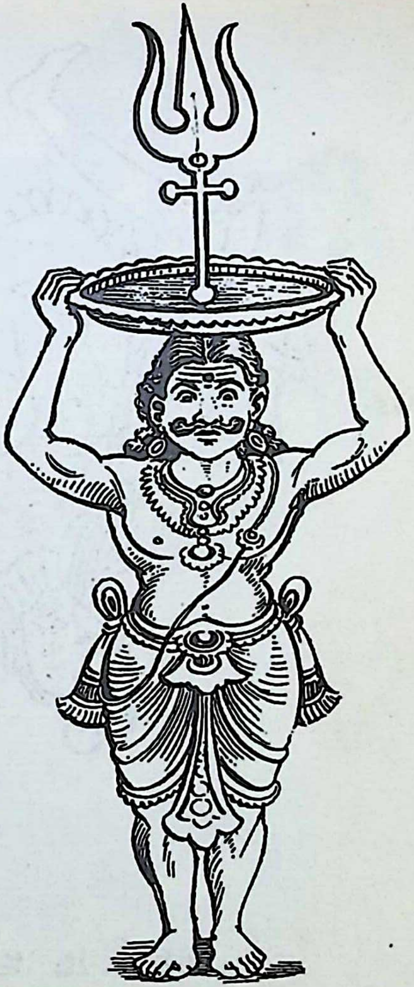


Fig.12

Fig.13

चण्डेश्वरः

त्रिनेत्रः-जटाधरःश्वेतवर्णः योगपट्टासन

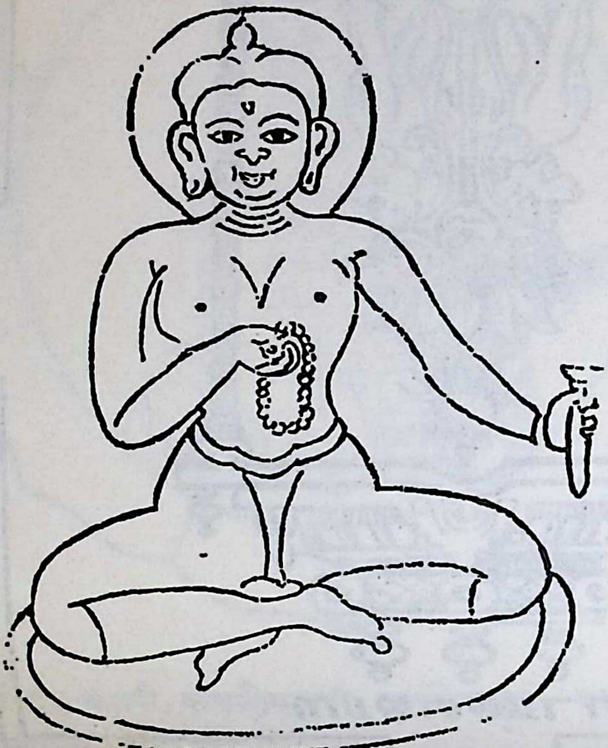
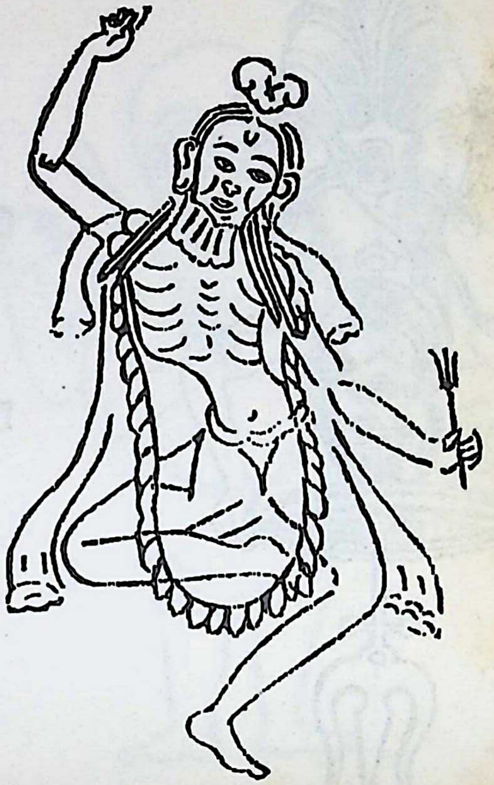


Fig.14

भृङ्गी त्रिनेत्रः पाण्डुरवर्णः


त ण्ड्या
वरग्रः
कृशाङ्ग-
मुण्डमाला
गजाचरः कौ-
पीनधरः
त्रिशूलम्

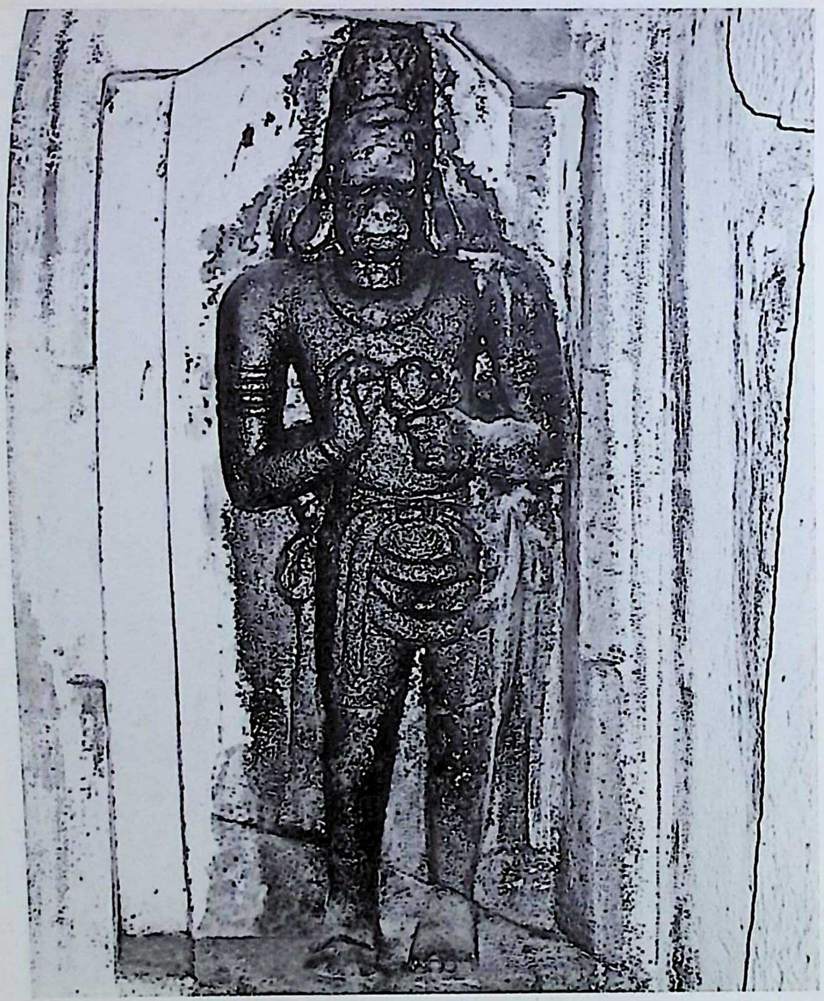


Fig.15

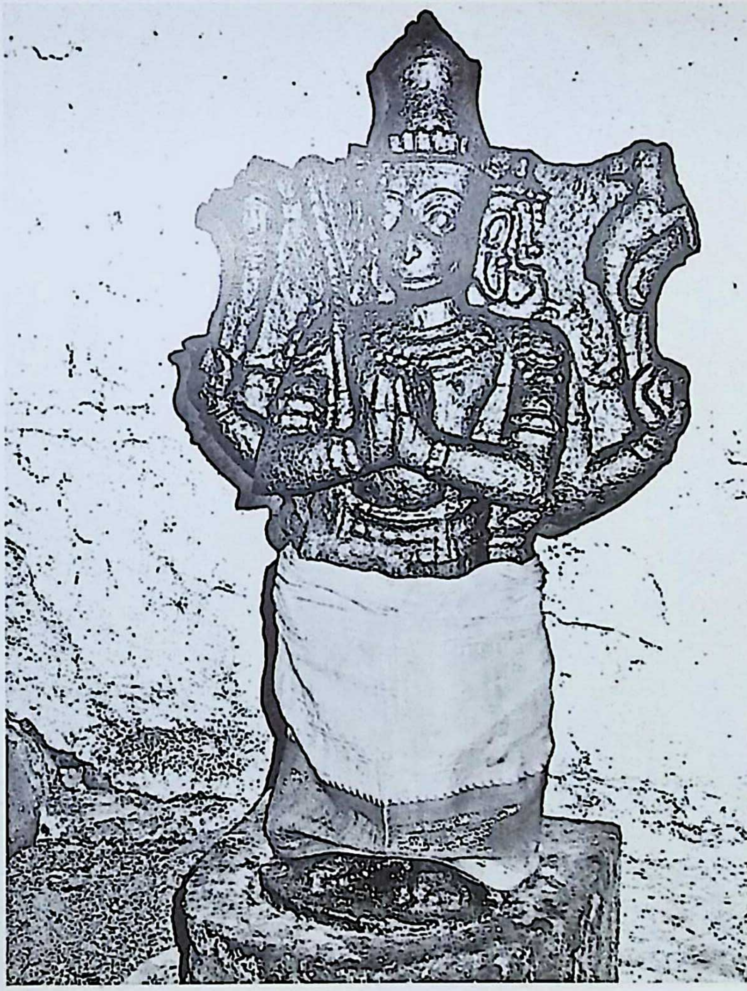


Fig.16

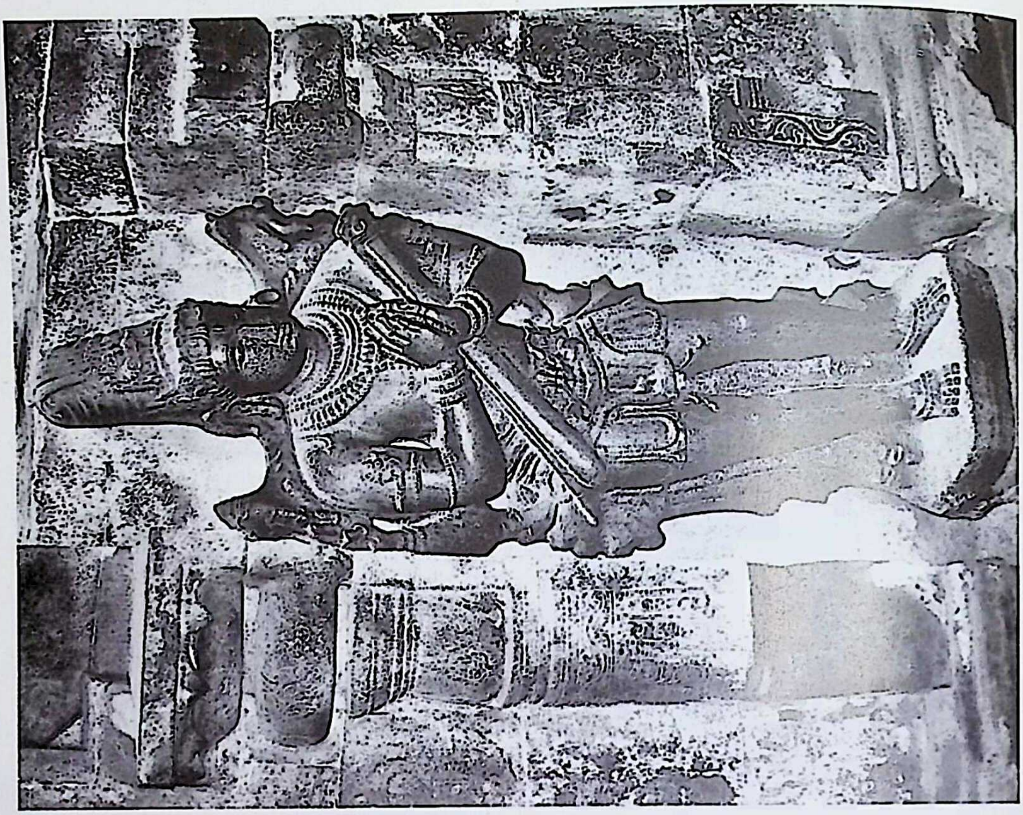


Fig.18

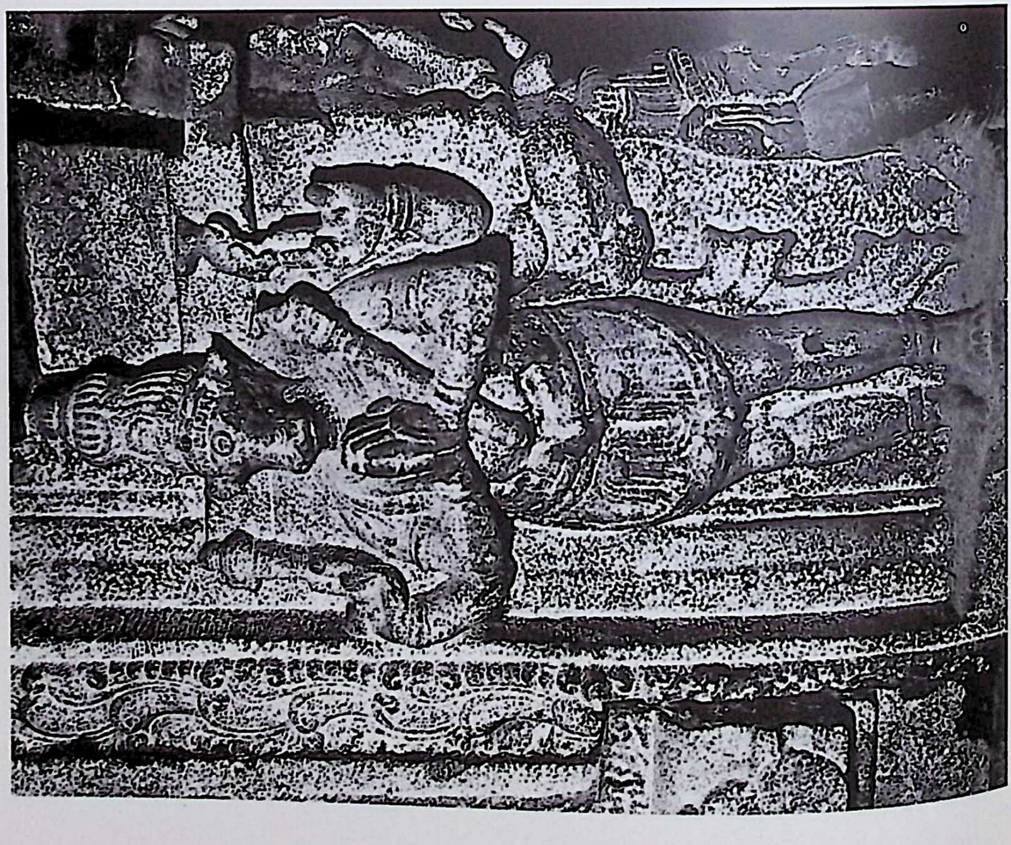


Fig.17

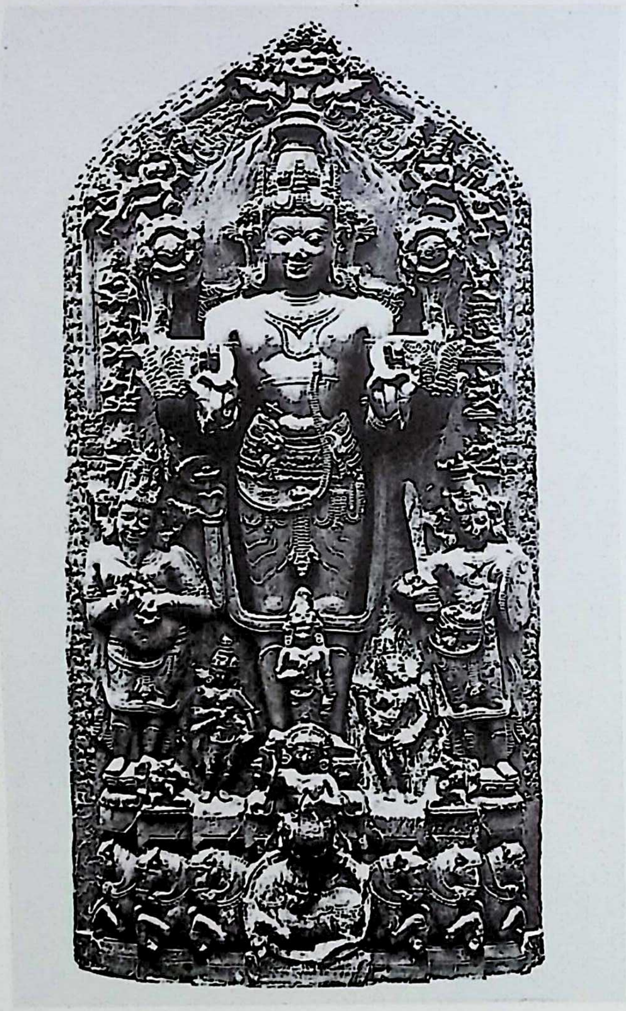


Fig.19

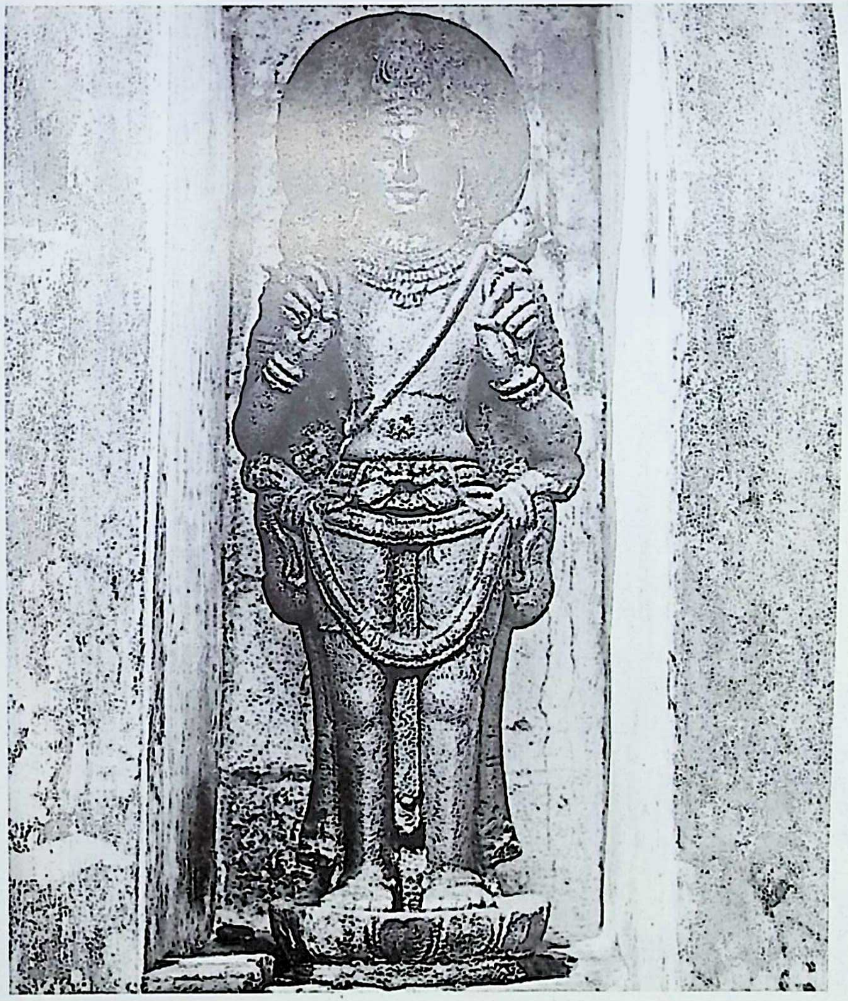


Fig.20

Fig.21

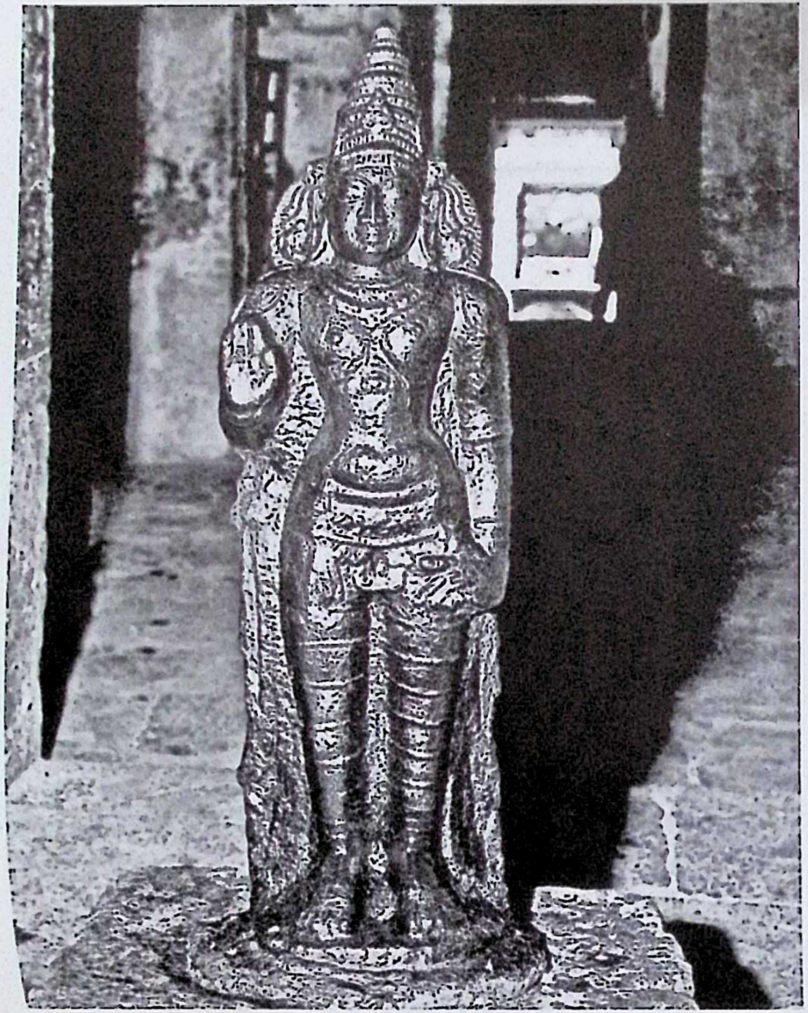
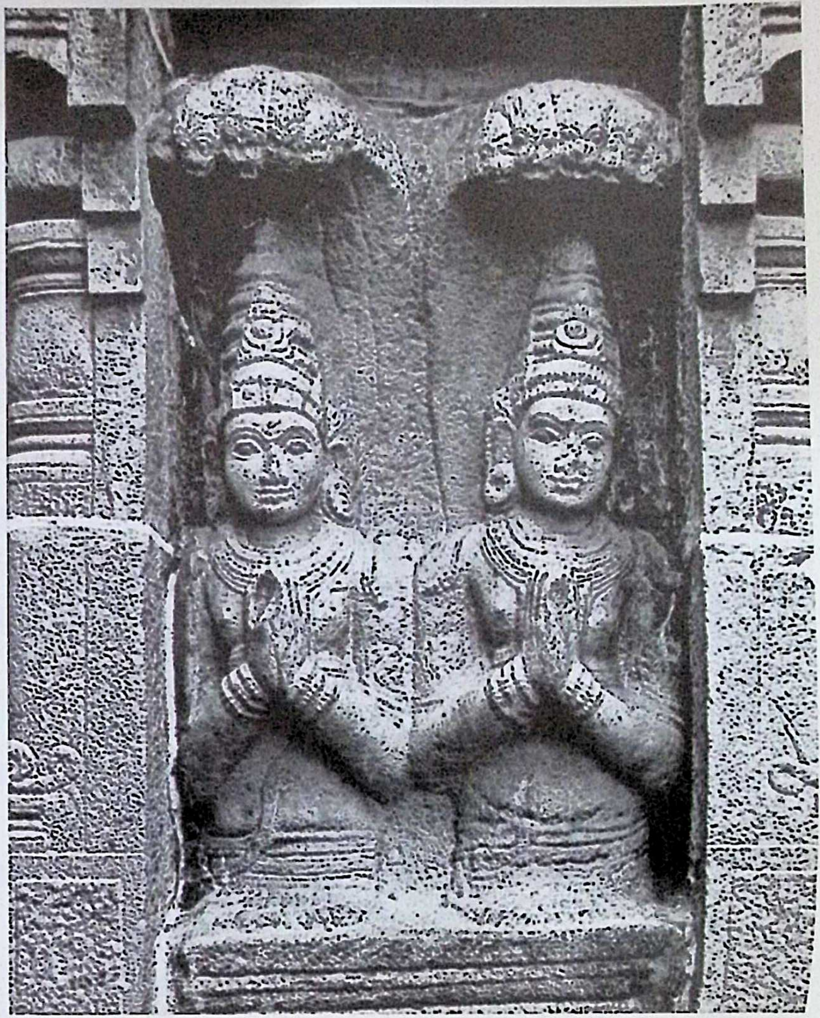
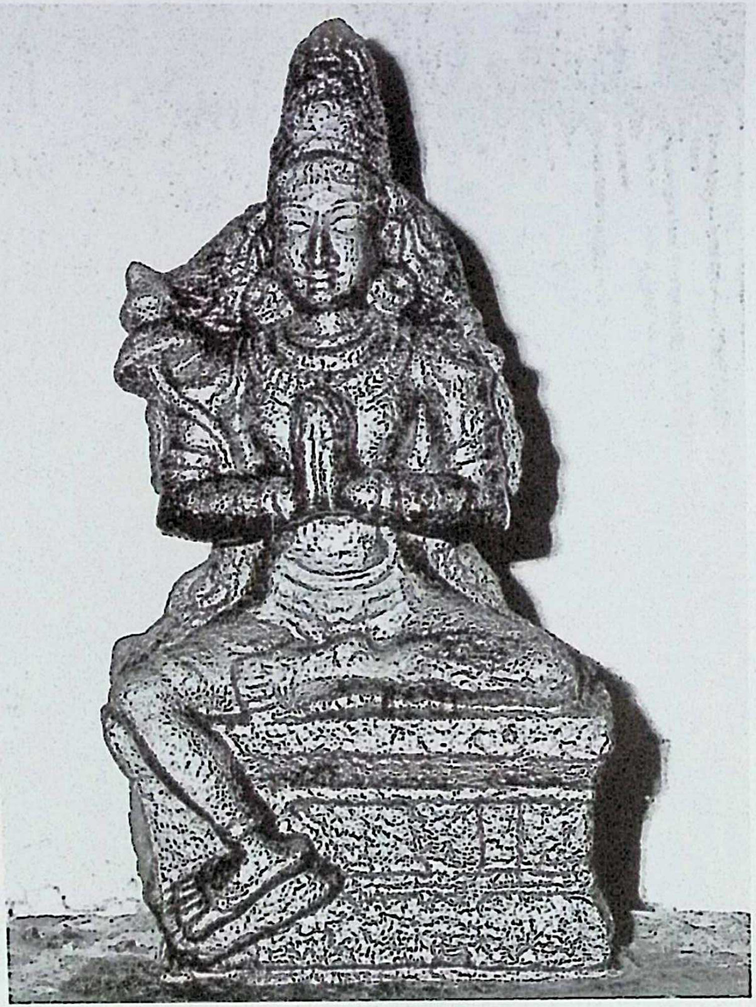


Fig.22





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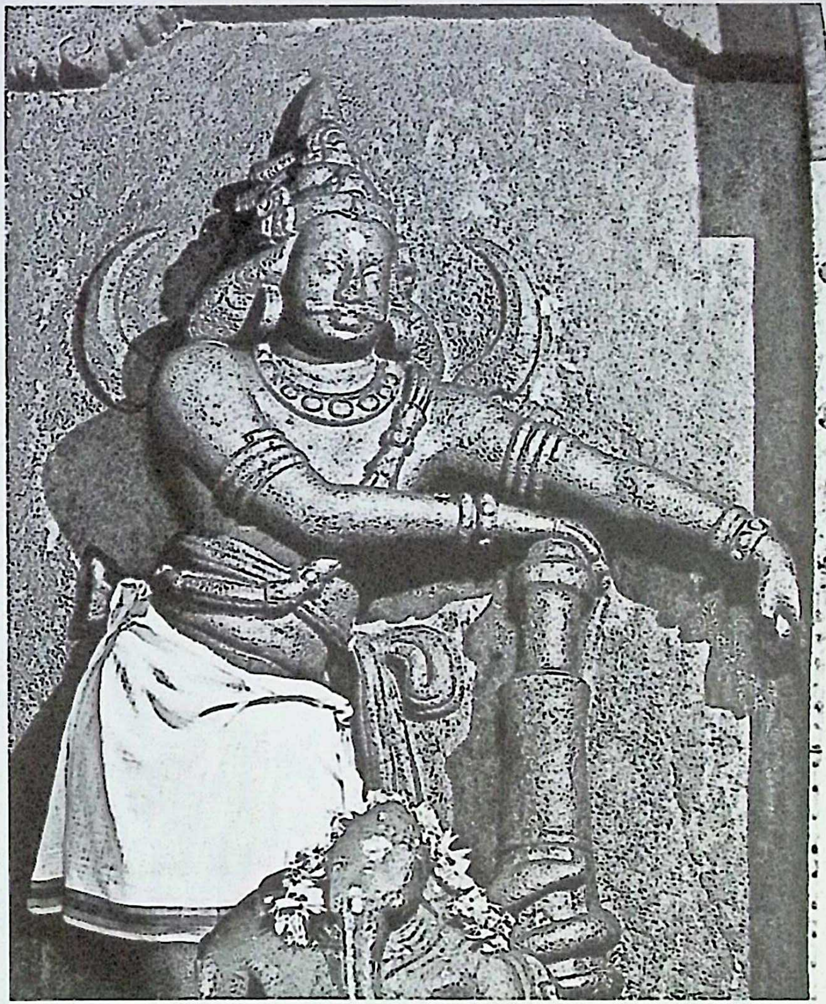
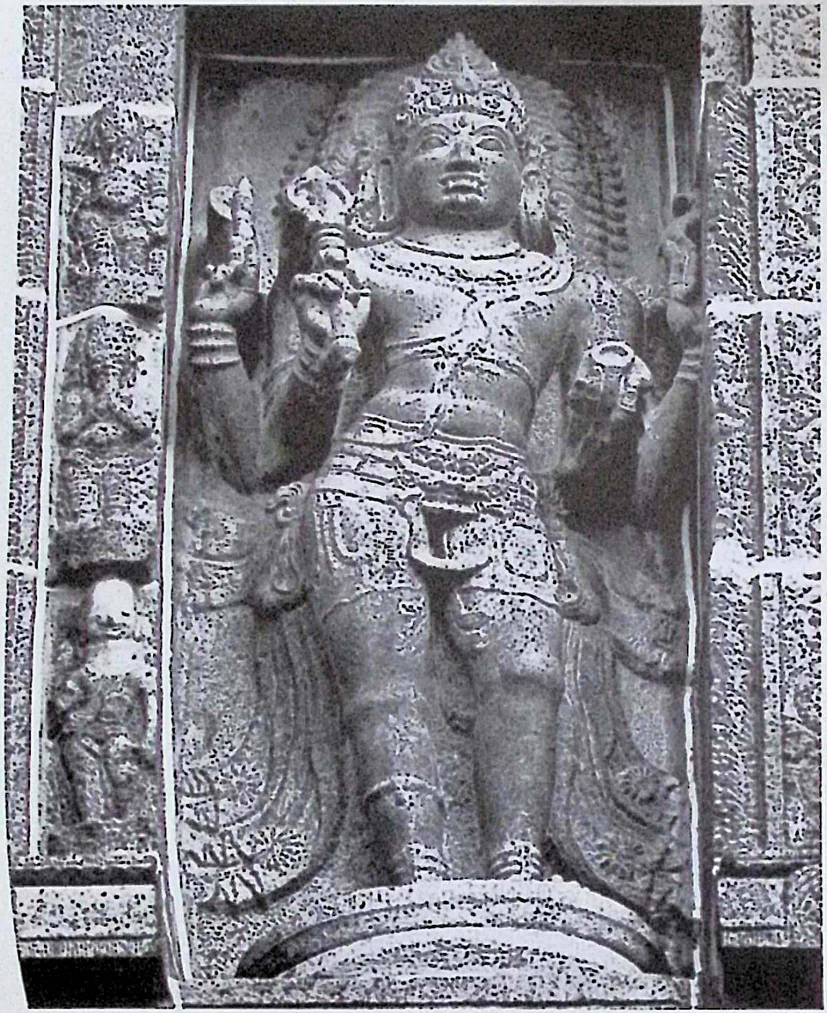


Fig.24

Fig.25



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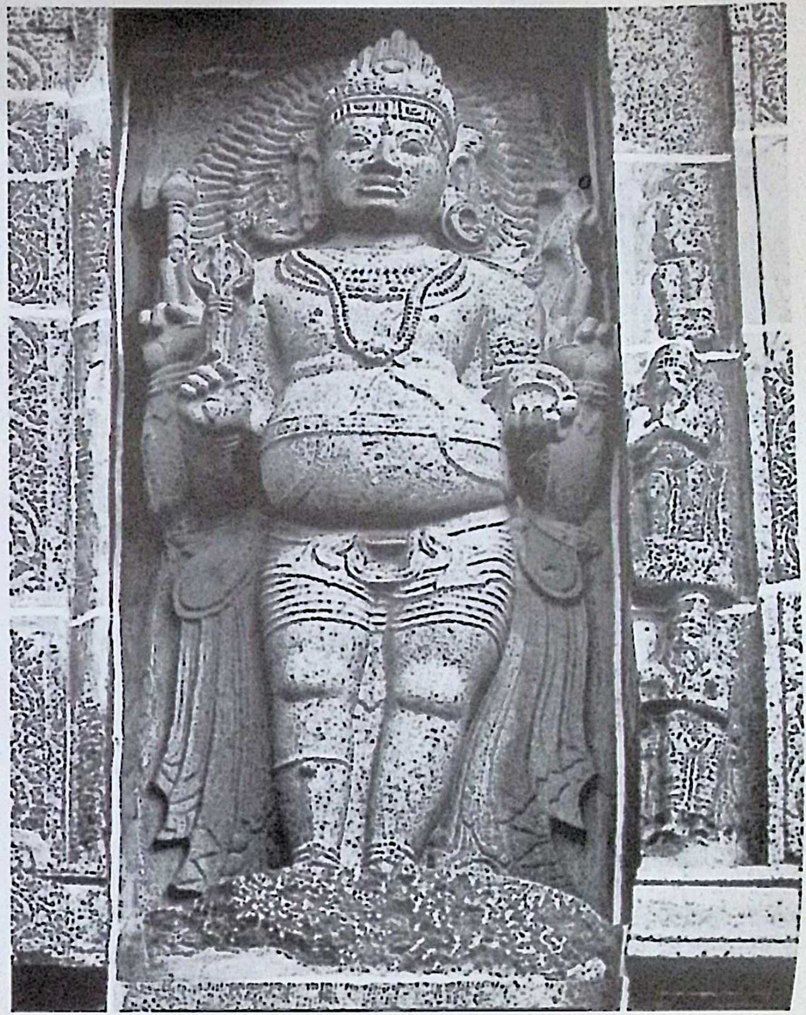


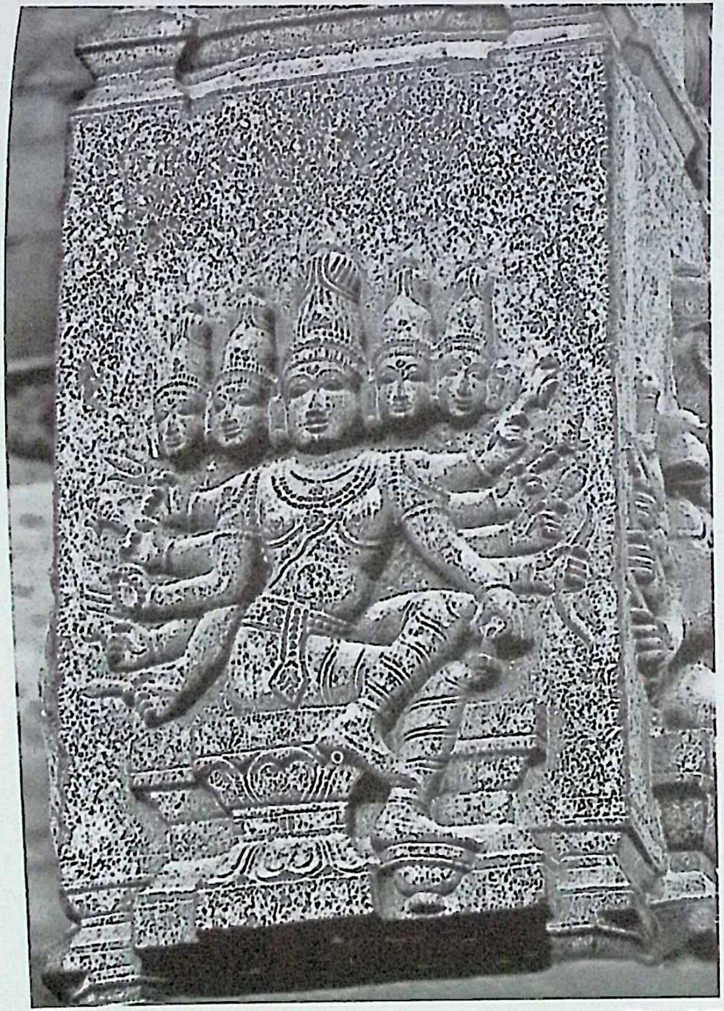


Fig.27

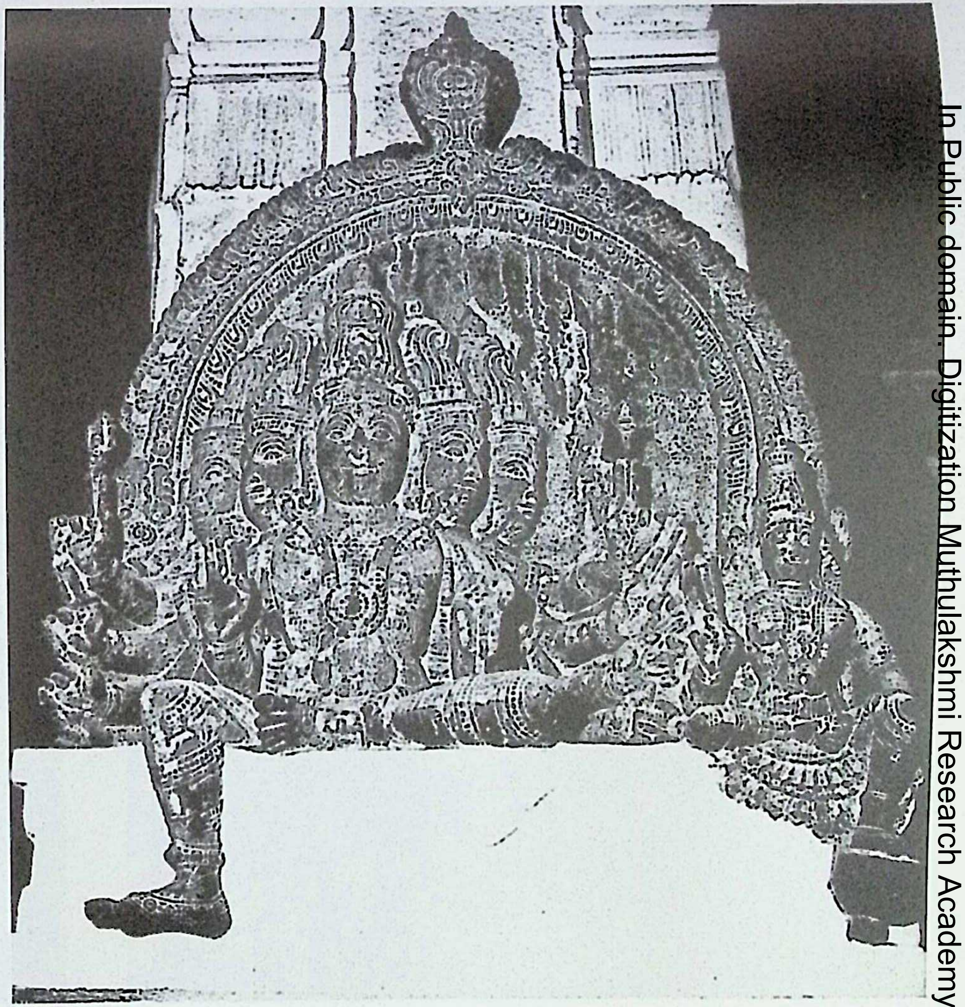


Fig.28

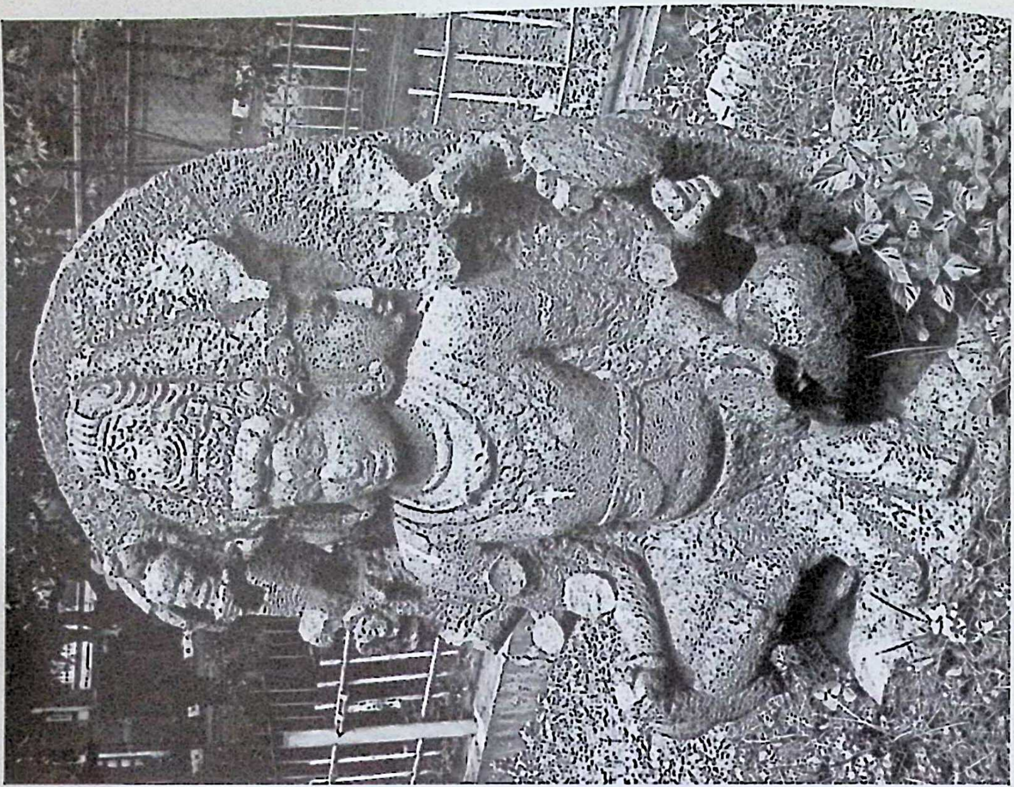
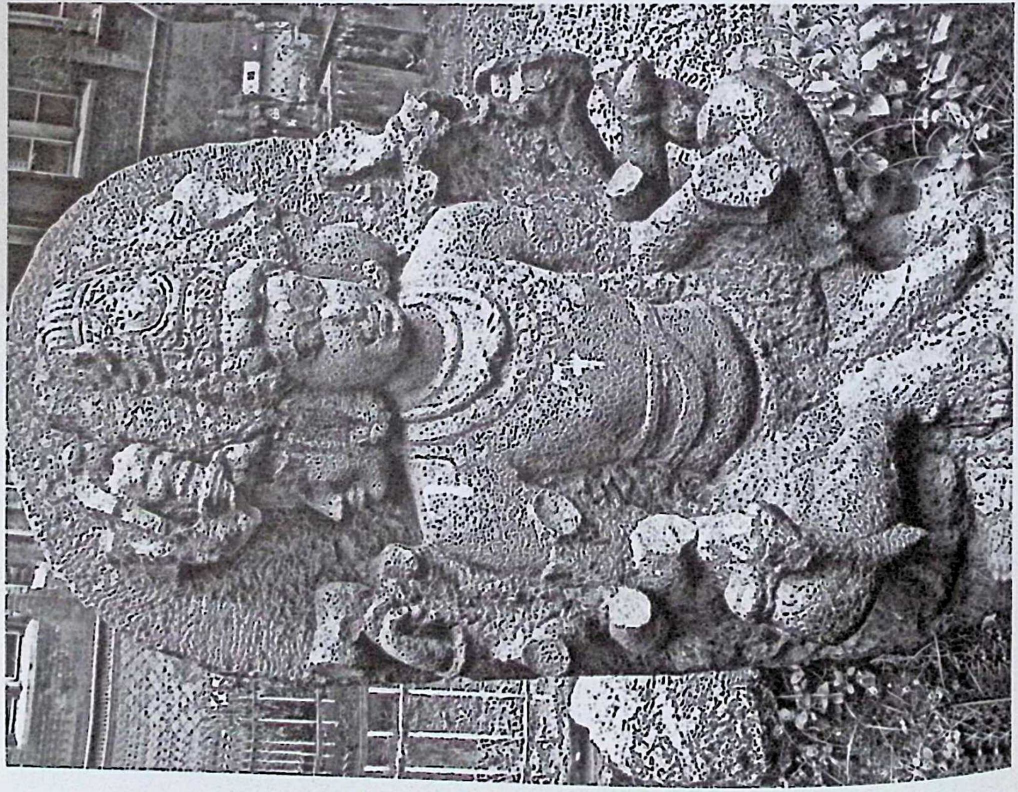


Fig.30



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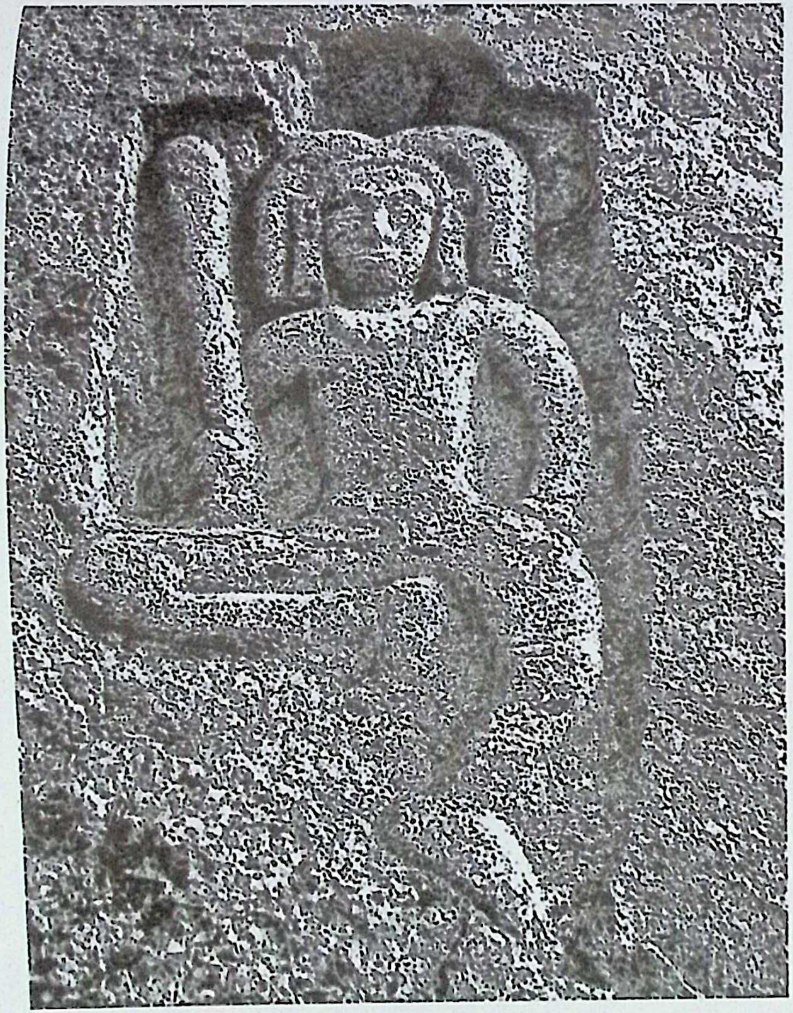

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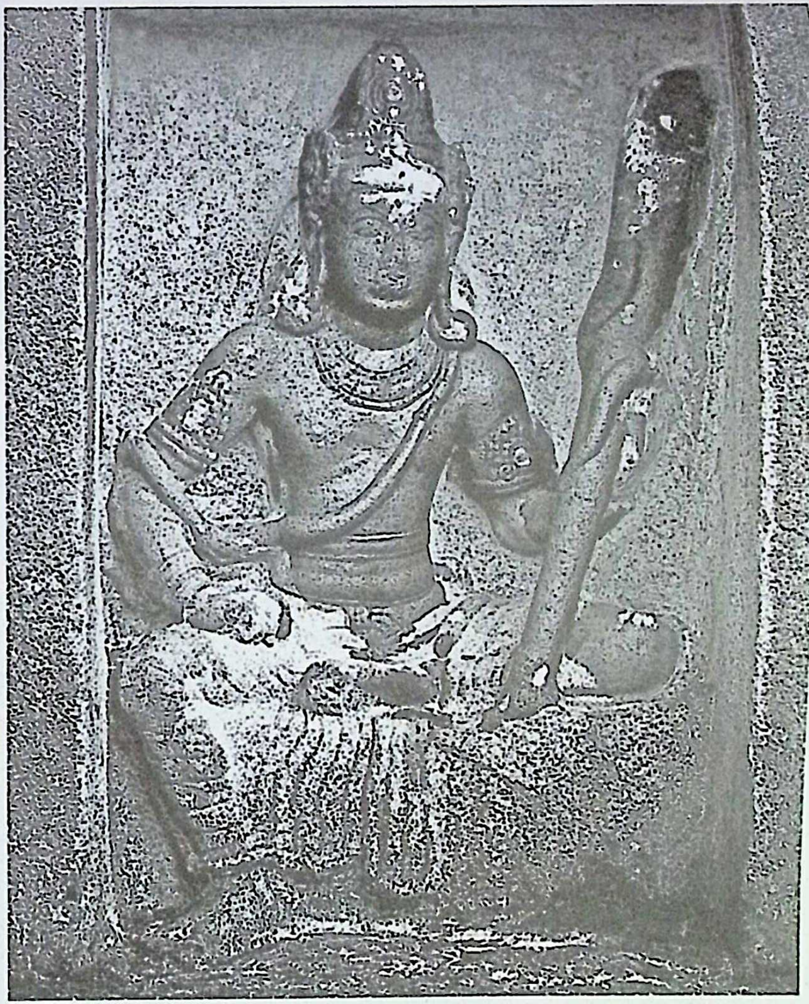
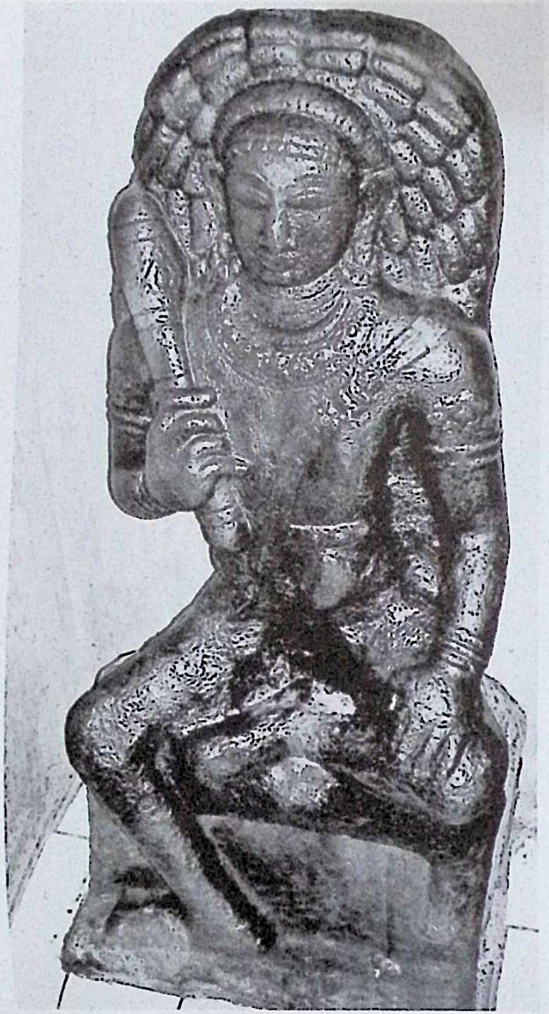


Fig.32

Fig.33



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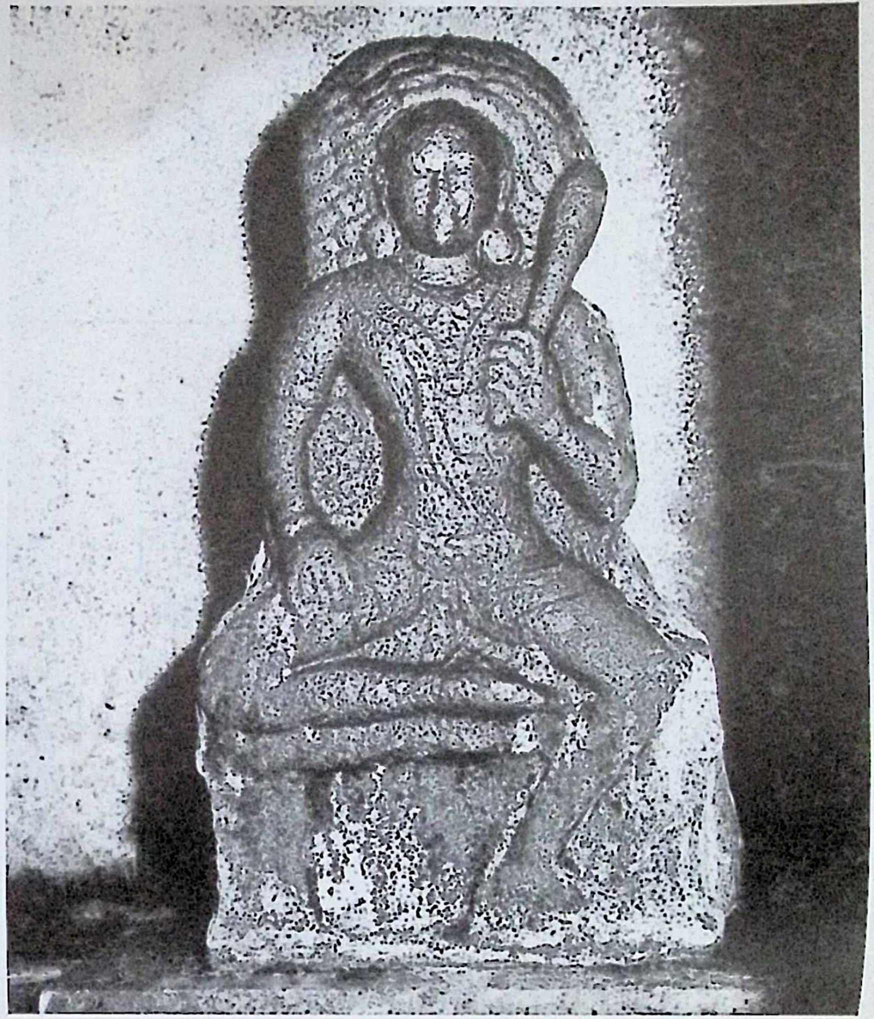


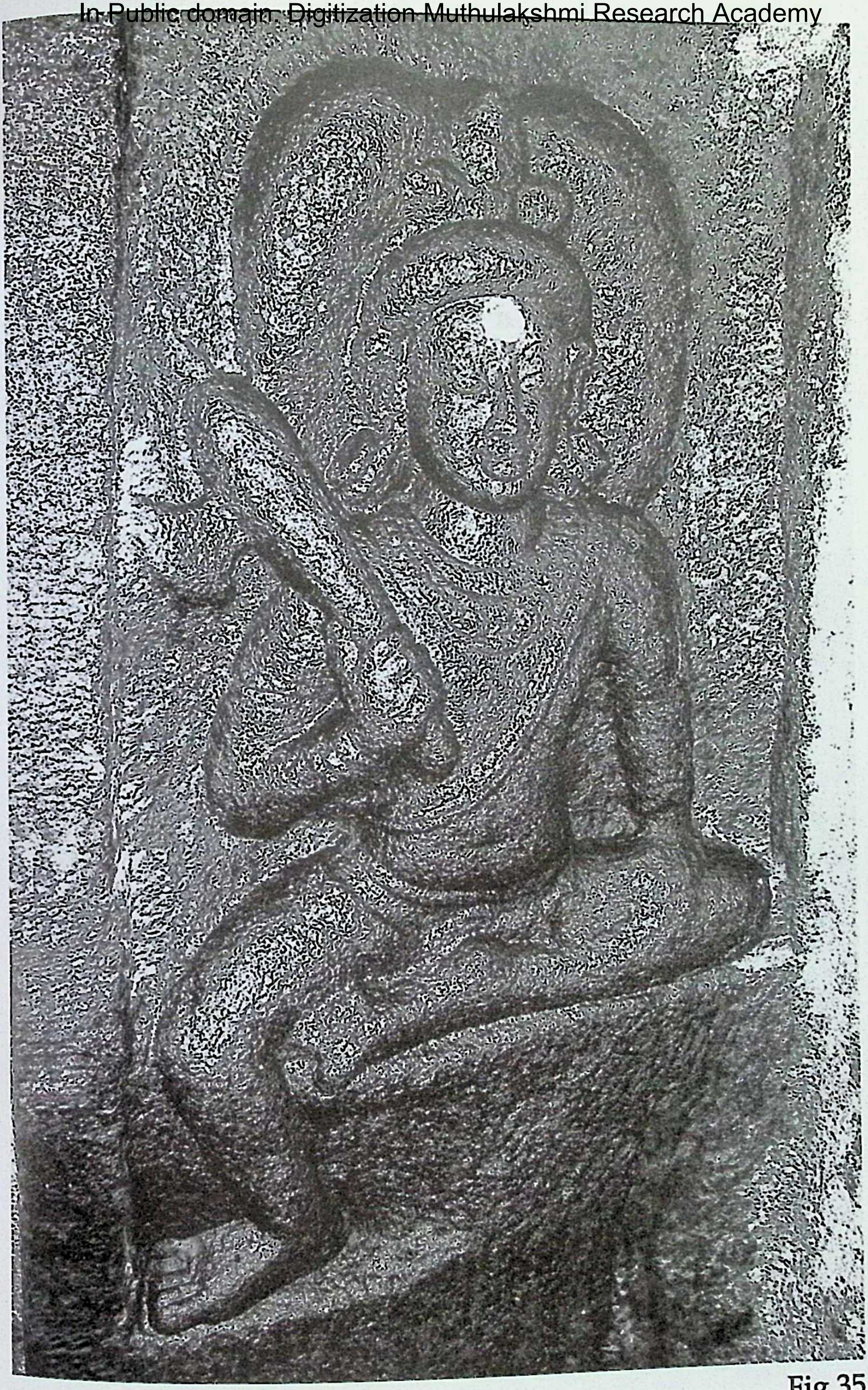


Fig.35

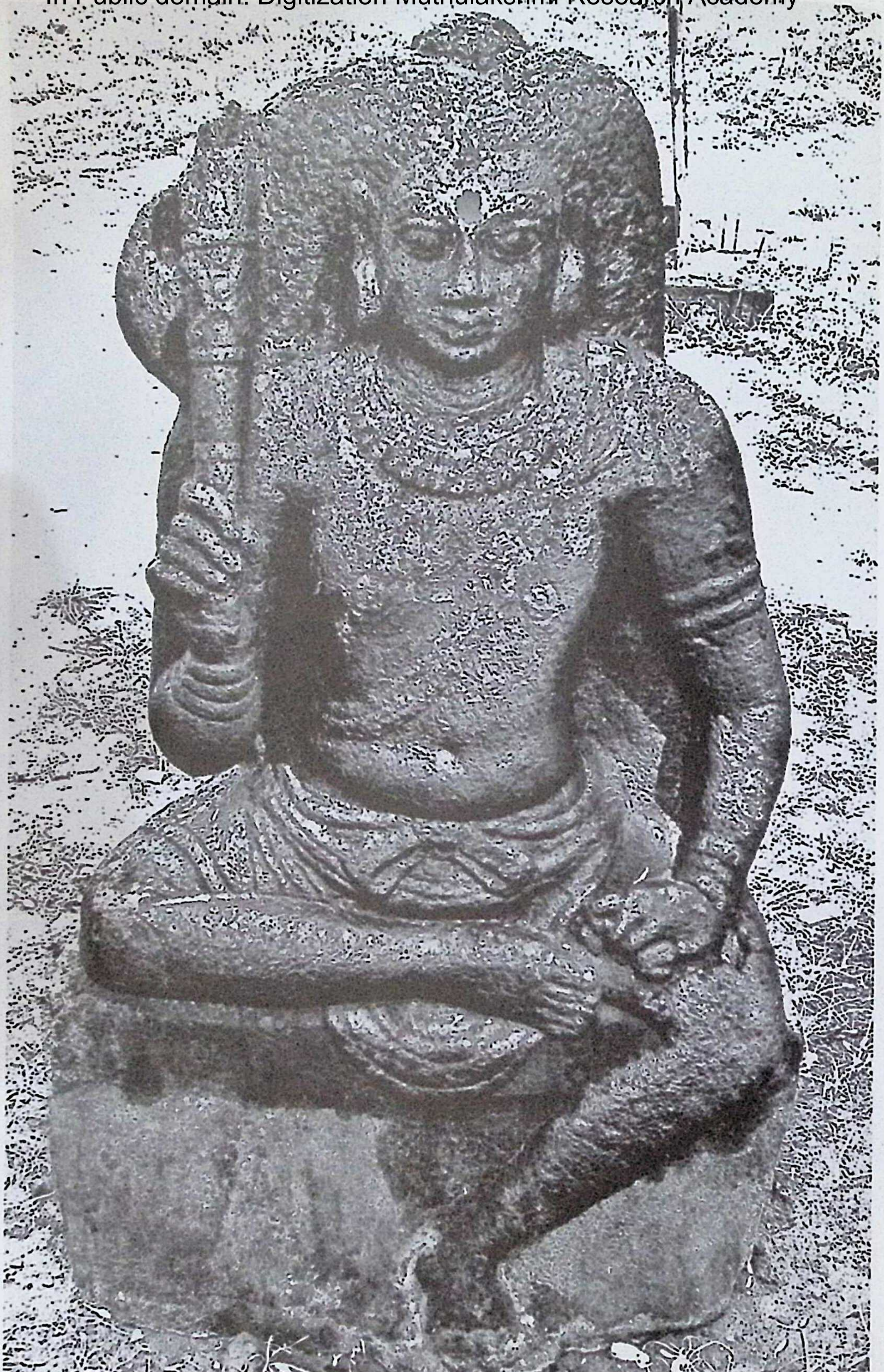
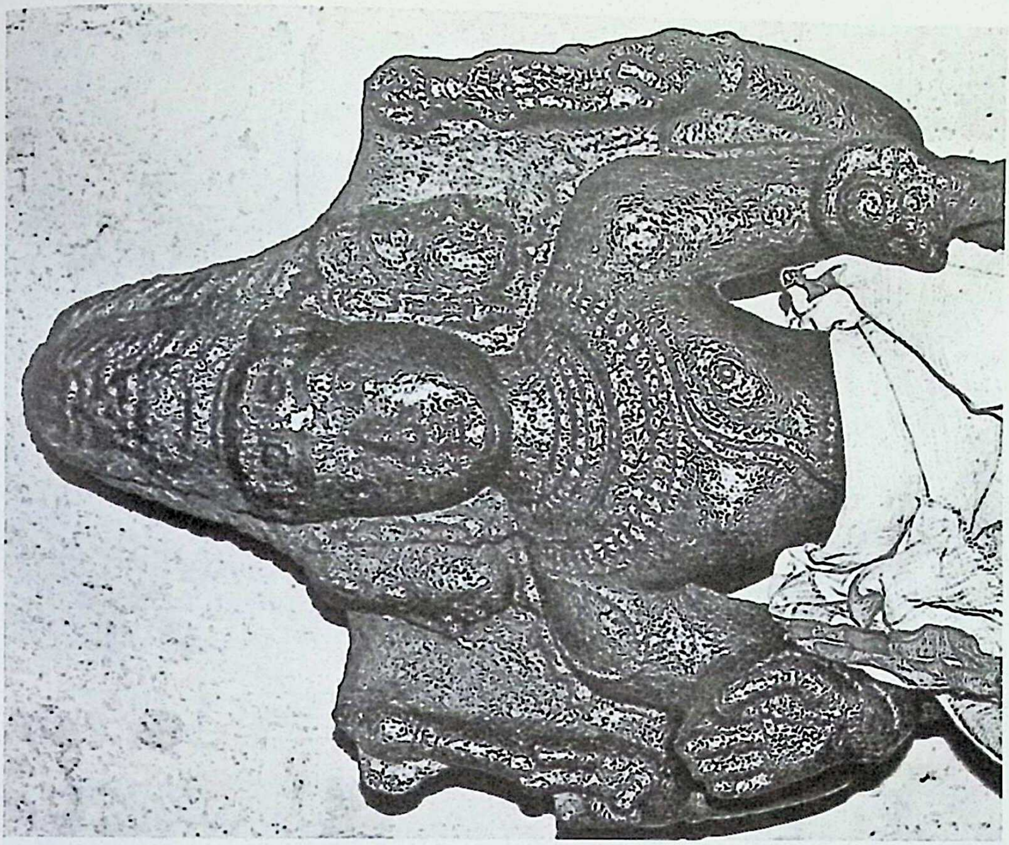


Fig.36



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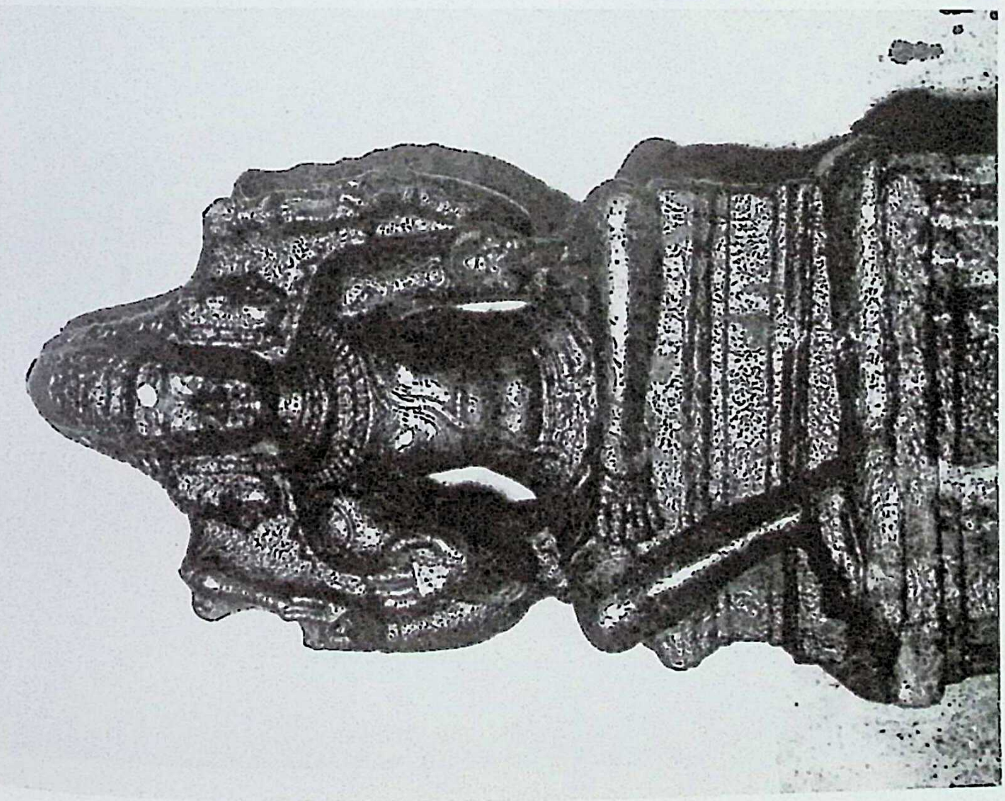


Fig.37

Fig.39

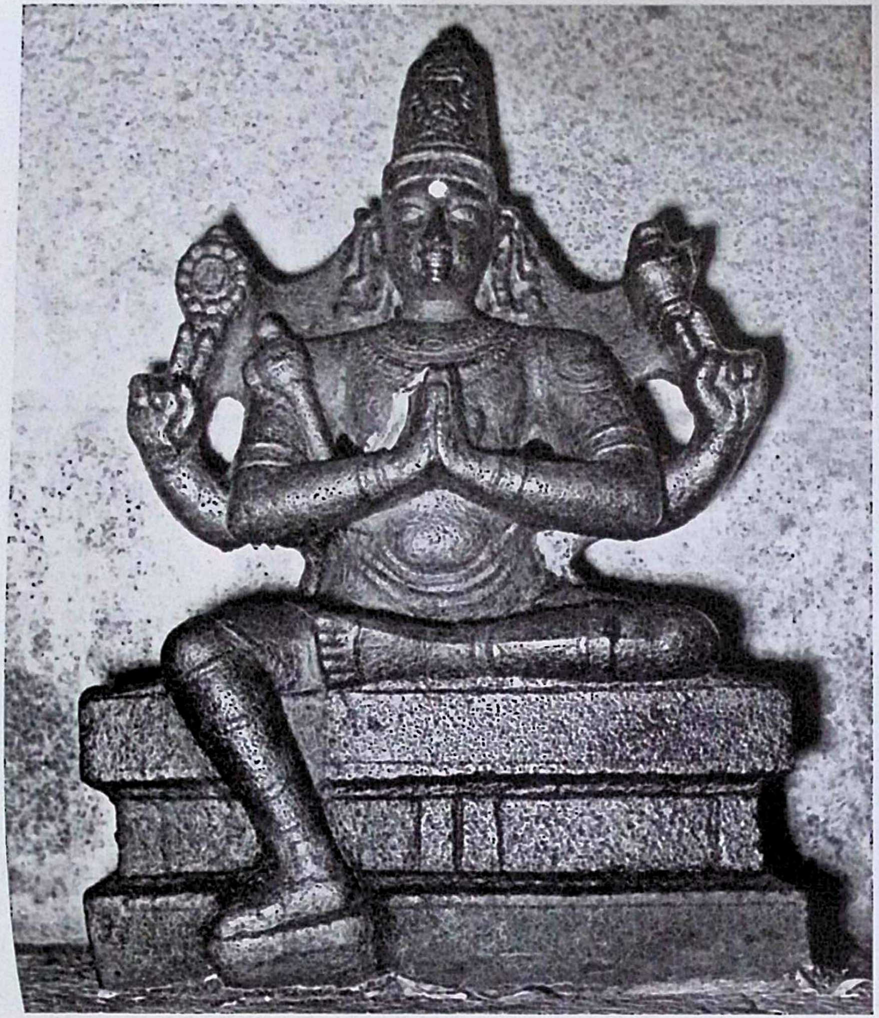
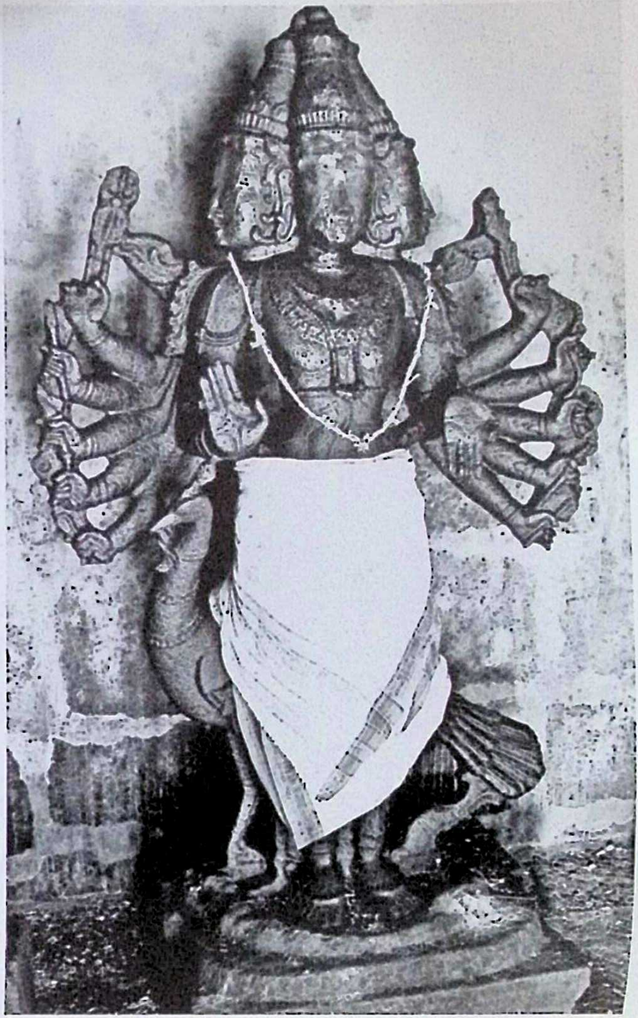


Fig.40



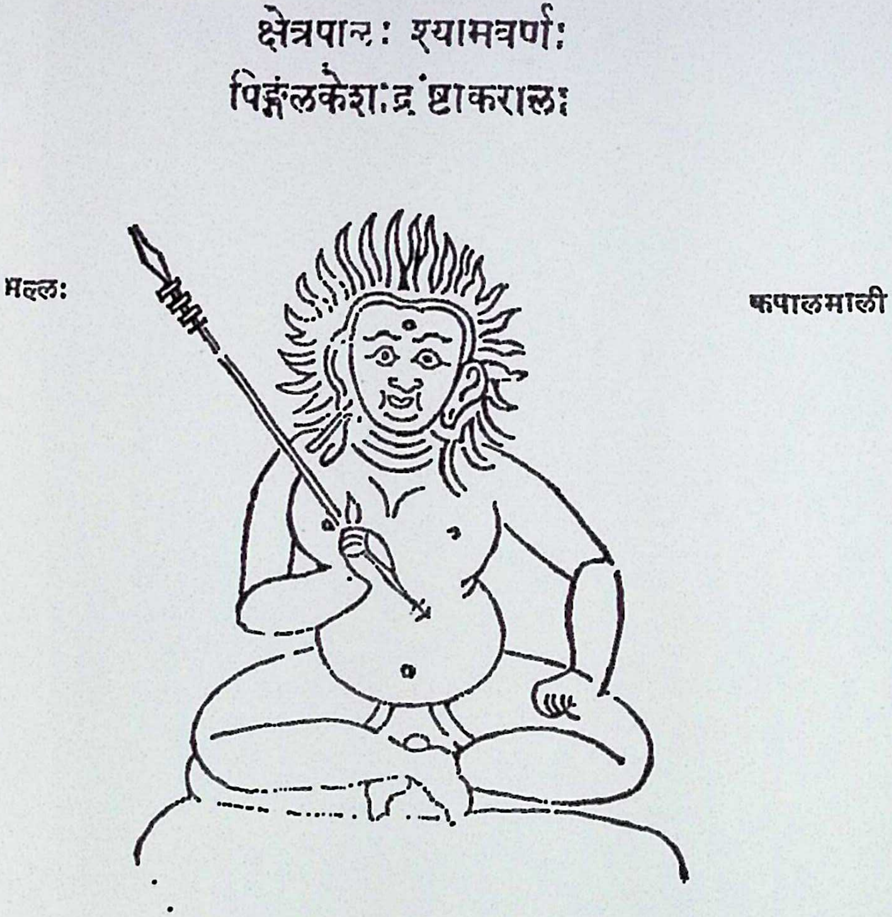

क्षेत्रपालः श्यामवर्णः
पिङ्गलकेशः दंष्ट्राकरालः
मल्लः
कपालमाली

Fig.41

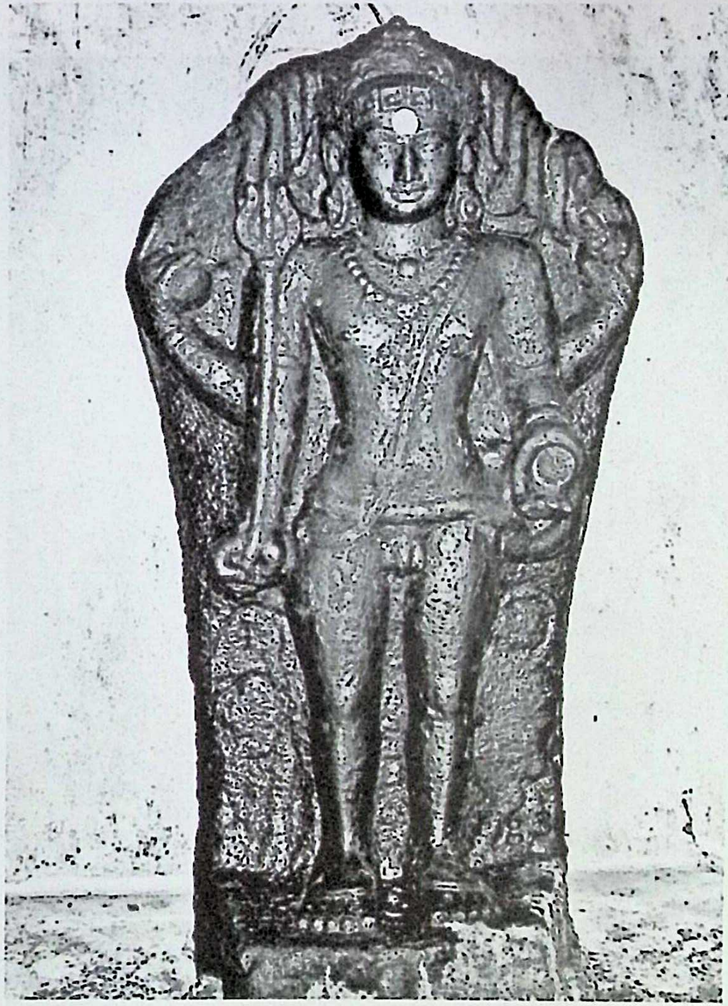


Fig.42

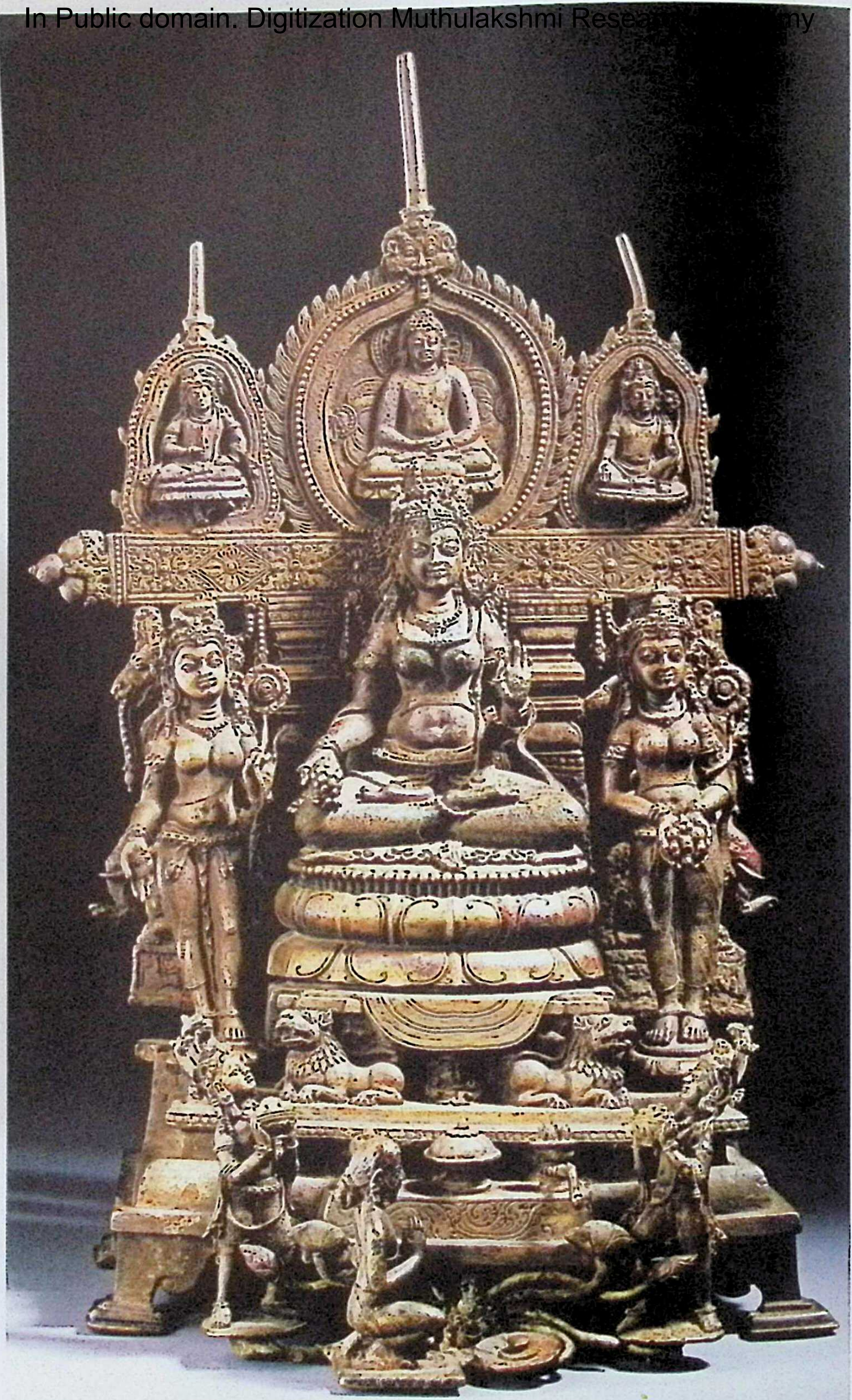


Fig.43

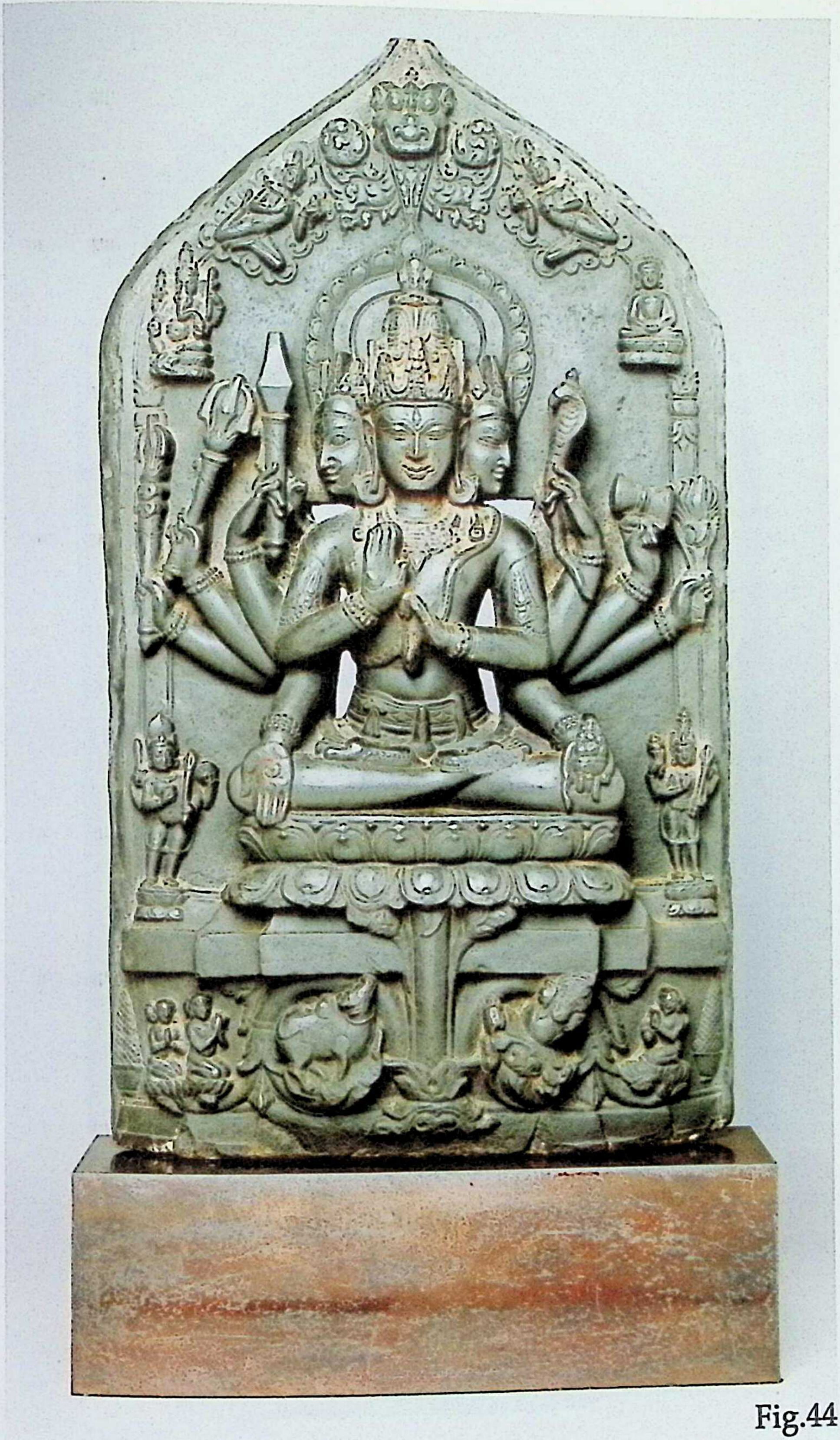


Fig.44

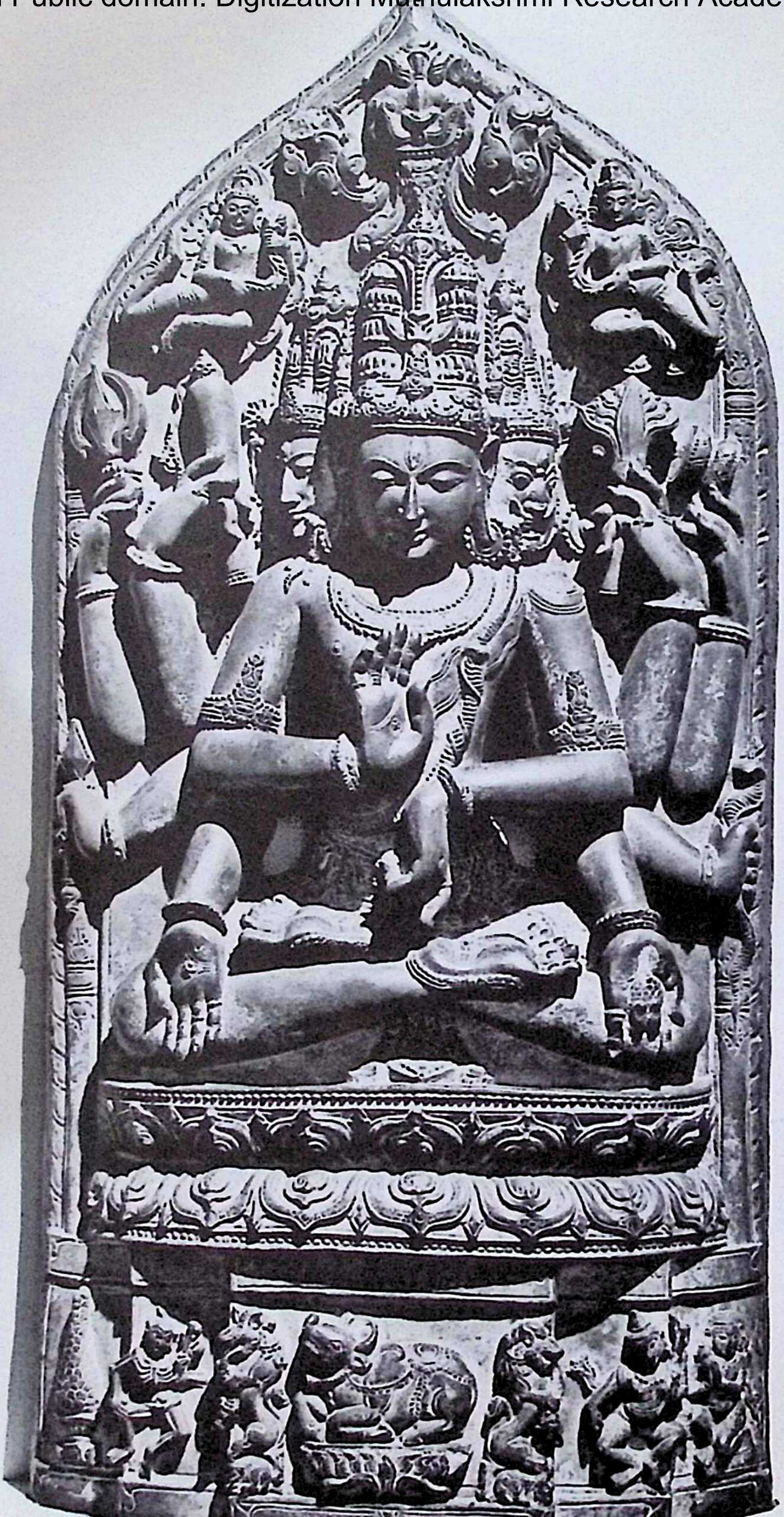


Fig.45

पञ्चावरणस्तवः
The Pañcāvaraṇastava of Aghoraśivācārya:
A twelfth-century South Indian prescription for the visualisation of Sadāśiva and his retinue

Editors: Dominic Goodall, Nibedita Rout, R. Sathyanarayanan,
S.A.S. Sarma, T. Ganesan, S. Sambandhasivacarya

The present volume contains an annotated critical edition of a once celebrated, though now little known liturgical hymn in one hundred verses by the most famous of the bearers of the initiatory name Aghoraśiva. This twelfth-century theologian of Chidambaram is known both for his exegetical works (commentaries of his survive on the *Mṛgendravṛtti*, the *Dviśatikālottaratantra*, the *Sarvajñānottaratantra* and on several small theological treatises) and for his ritual manuals: the *Mṛgendrapaddhati*, in *anuṣṭubh* verse, and the prose *Kriyākramadyotikā*. This last work, completed in 1157 AD, remains one of the principal authorities for the performance of ritual in South Indian Śaiva temples today.

In his *Pañcāvaraṇastava*, "Praise of the Five Circuits" or "Praise of the One Surrounded by Five Circuits", Aghoraśiva recounts how the central deity of the Śaiva Siddhānta should be visualised in worship, surrounded by a court of divinities placed around him in five concentric rings. All detail about the performance of external ritual is omitted, and each prescription for visual prayer is elegantly formulated as an expression of veneration. At the centre of the space of worship, which is typically either the worshipper's own heart or the crown of the *liṅga*, the initiate is to see the benign, white, consortless, five-faced and ten-armed Sadāśiva enthroned on a white, eight-petalled lotus blossom. Ranged immediately around him are anthropomorphic forms of the mantras that are his heads and body-parts, then the souls that administer the universe, then the members of his family, then the divinities that protect the directions and finally the anthropomorphised weapons of those protectors.

Plentiful annotation and a selection of photographs help the reader to follow the editors' exploration of the relations between Saiddhāntika iconographic prescriptions and sculptural realisation, particularly that of the Tamil-speaking South, where Saiddhāntika forms of religion are believed long to have predominated.

This volume is the first published fruit of a collaboration that took shape in the context of a Śaiva reading group which began meeting daily in the Pondicherry Centre of the EFEO in 2002. The editors are: Dominic Goodall, Nibedita Rout, S.A.S. Sarma and R. Sathyanarayanan (all of the EFEO) and T. Ganesan and S. Sambandhaśivācārya (both of the IFP).